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KINEMATOGRAPH WEEKLY

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THE PROBLEM OF MOUNTING COSTS

THE Trade as a whole, and particularly the production end of it, will derive much food for thought from studying the detailed report of the annual general meeting of the Association of Cine. Technicians, given at length in this week's KINE.

One resolution is bound to attract attention — by Ralph Bond, who criticised the British Film Producers' Association for its refusal to set up joint production committees inside the studios. These, of course, are not to be confused with Works Committees, which are entirely different things.

Now, we are not concerned here with any conflict between A.C.T. and B.F.P.A. That is a matter for the producers and the union. What we are concerned with is the open expression of alarm at the mounting production costs of British pictures.

It does, indeed, seem to be a fact that people who were once able to make films for £100,000 in the comparatively recent past are now compelled to set the target at £225,000.

This is not a thing which has just suddenly happened, of course. The mounting cost tendency has been going on ever since the war. Outside economists might shrug their shoulders and say that it is all a part of the inflationist tendency which surrounds all industry to-day.

But people inside the business, and particularly people in the studios, know that this is not wholly the answer.

It is essential that the economics of British films are watched most closely, so that the pounds that are spent are pounds which get on to the screen and which show in terms of solid entertainment. If joint production committees will tend to produce that type of rationalisation then they are to be encouraged.

If not, then they serve no purpose.

GOOD, sound sense was talked in the C.E.A. General Council debate on Quota Acts to come.

After talking to the delegates later in the week, and after reading advance proofs of the very detailed report which appears in this week's KINE, I think we can seriously say that this two-hour discussion showed the Association at its best.

There was some hard hitting and an occasional irrelevancy, but in the main the lads put up some first-class arguments, and I urge everyone in the business to read the report.

SID LEWIS, for example, was very much to the point in his remarks about the complexity of top-feature and second-feature quota, and those people who think these can be divided up quite simply and neatly should pay close attention to his words.

It was left to Teddy Hinge, a man of rare common sense, to sum up the whole thing, and his fighting finish showed what an admirable advocate the C.E.A. has in this travelling Tynesider.

Two things came in for particularly blunt criticism—the policy of Sir Alexander Korda and the construction of the Films Council.

Korda, in fact, must have felt his ears burning during the talks.

SOME weeks ago I revealed in these notes that Korda's elaborate protectionist policy—he sent a private memorandum to Sir Stafford Cripps—was the one which was most influencing the men in Whitehall.

Although his private recommendations have never been officially revealed, we know most of them, and it is noticeable, as the C.E.A. documents produced at the General Council meeting showed, that the Korda plan for different quotas for different grades of cinemas is now well to the fore in the minds of the Board of Trade.

Needless to say, Sir Alex Korda is vulnerable on one score. He is favouring a stiffer quota than anyone else, based on an expectation of picture output which his critics say cannot possibly be produced in fact.

ALL this jockeying for position about the quota, as I have said so often in this column, boils down to one simple problem—studio space.

It does not matter what your personal point of view is; you may favour the utmost protection for the British industry, or you may be free-trade minded. You may want unrestricted imports or you may not. But none of these theories is of the slightest use without the physical means of making pictures.

That is one place—although I have every sympathy for much that the producers say—where we must admit that theory breaks down. It is just no good legislating to a position where exhibitors will default through lack of pictures.

FROM the point of view of the British industry, the most urgent thing, more urgent than

any Quota Act, is building permits, steel and raw materials, so that studios can be built.

Unhappily, my information is that the situation is not improving.

The fuel cuts and the disastrous weather of this winter have restricted building, and schedules, which were already behind, are now creeping along even more slowly.

NO sensible person disputes the fact that it is a matter of national and cultural aims that the utmost encouragement is given to an expanding British production industry.

The C.E.A. itself appears to accept that view in the preamble to its quota recommendations.

But no sensible person equally can escape this tiresome paradox. The thing is that the building programme must lead the Quota Act, and not the Quota Act lead the building programme.

IT is vitally important that the next Act is a practical one, and that legislation is not rushed in to cover the showing of films whose making is an impossibility. The C.E.A. is wholly justified in hammering away at this point.

Secondly, much criticism was directed at the Films Council, whose constitution is generally admitted to be unsatisfactory by most film judges.

WE all know how men like Hinge feel on this subject, and it was not surprising to hear that Teddy had popped up and had pointed out that a great many of these people just didn't know what they were talking about.

All this led up to a suggestion from part of the meeting that the C.E.A. should even change its policy and go out resolutely for an abolition of quota, backing its argument by maintaining that the present shortage of studio space will make the Act ineffective.

WHAT conclusions do we draw from all this? One thing only seems at all certain at the moment—that there is every chance that the really small independent exhibitor will get off lightly in the new Act.

The British Film Producers' Association favours giving him preferential treatment; so does the C.E.A. For once he is a lucky fellow. His booking troubles are so serious that they are there for all to see, and his takings are not important enough to worry the big producers.

It certainly seems that the man with the £100 a week turnover will get some quota relief.

If Teddy Hinge has his way it may even be £200 a week.

JOS. FRIEDMAN was on the phone the other morning cock-a-hoop at the latest success of "The Jolson Story," a picture which has lived up to everything Columbia claimed for it.

Only the night before I had

been with Arthur Brown, booking manager of Gaumont-British, and he had been telling me with no little glee of the hefty business the picture had been doing on the circuit.

Then came Jos. Friedman's news, which was that Fred Green has re-booked the picture for a return engagement at Green's Playhouse and Bedford in Glasgow. You may remember that the film did a month at this largest of all European cinemas and broke every sort of record. Now comes a return date for the first time in history, after 25 playing weeks in Glasgow already.

IS my face red? Here was I last week awarding the palm for the title of most-travelled president of the C.E.A. and before another issue of the KINE can come out Teddy Hinge is on the wire pointing out, most properly, that my quite friendly remarks about him contained an unfortunate ambiguity.

I said that although Hinge had travelled 28,000 miles between Newcastle and London during his presidency, some of his trips might have been put down to his own business and might therefore not really have counted.

To this he replies rather sorrowfully that in the days when he was C.E.A. president he did not have an office in London and he only opened one because there was no other way in which he could give so much time to the affairs of his various associations.

HE is rather afraid that my remarks might have suggested that C.E.A. affairs enabled him to come to London to attend to his own business, whereas the actual fact is that these ceaseless trips to town became so heavy that he had to open his own office here.

I am glad to make this plain, for no man has given more to the general good of the exhibiting industry as a whole than Teddy Hinge.

I AM sorry to hear that Freddie Baker, of Butcher's, is on the sick list, but happily the news is that he will be back in Wardour Street before long.

Baker is one of the outstanding veterans in the film business. Baker is Butcher's and Butcher's is Baker. The trouble is blood pressure due to overwork. But the patient is mending slowly but surely, I am glad to report.

THEY tell me that Maurice Ostrer is getting nearer and nearer with his production plans. No announcement has yet been made, but I understand that he has signed on the dotted line to deliver four films for 20th Century-Fox.

FRANK DITCHAM tells me that there is, as yet, no truth in the rumour that he is coming back into the business.

His return has been rumoured in connection with the recent battle for the reissue rights of the Universal product and for

SHOTS

the "body" of Anglo-American. He has been seen up in the Street once or twice lately, but he told me the other day that he was enjoying his retirement.

THE man behind the deal whereby Albion Films, the new Phil Hyams' company, gets a large and very valuable string of Universal reissues is Ben Henry, who is Universal's official representative in the G.F.D. office.

I believe I am right in saying that the deal was actually signed at Ben's bedside in the London Clinic. He has been in there for a month and has had a couple of nasty and painful operations.

However, with that extraordinary faculty for work which characterises the Wardour Street lads, the telephone at his bedside rings away merrily and he gets spiritual inspiration by keeping in touch through the Trade Press.

PHONING him the other morning, he told me he was now feeling a great deal better and hoped to be leaving the nursing home soon.

He will then have to spend a fortnight resting at home before even thinking of getting back into circulation.

The Hyams company takes over Anglo-American on May 3, and thus completes that long succession of rumours which started months and months ago when it first became known that Lou Jackson was selling his company.

Jackson, by the way, is off to Bermuda, where he is buying a couple of hotels.

I DOUBT whether the Hyams brothers will run the physical distribution of the Albion programme themselves.

Indeed, I hear already that they have picked a sales manager from one of the leading companies.

Jules Simmons, one of the shrewdest brains in the business, who ran Anglo between the Jackson resignation and the present, is not going over to the new set-up, but has separate plans of his own. I look forward to hearing these in the near future.

MILTON KRAMER, who is chairman of the Selznick Releasing Organisation in America, arrived in London over the week-end on a short but busy visit.

He is conferring non-stop with Bill Erbb, who is in charge of

Selznick's affairs over here and who is at the moment busy studying a deal for "Duel in the Sun."

It is many months since the boosting of this picture first started, and we still seem to be quite a way away from its presentation. I understand that important decisions will be taken in London this week, affecting both the exhibition and the renting of the picture.

ERBB has had a tough job. The Selznick people in America want the film to be sold in a manner which will establish it as the biggest thing since "Gone With the Wind."

Any attempt to put it over at increased prices and extended runs is likely to be met with grim resistance from exhibitors here, and Erbb's task is a delicate one.

So I look forward to the picture's opening date with doubled interest.

CONGRATULATIONS to Jimmie Pattinson, director and sales manager of 20th Century-Fox, on his marriage to Mrs. Molly Collett, which took place a week or two ago.

Jimmie, by the way, is off to New York on the *Mauretania* at the end of this week. Originally, he was to have headed a positive spearhead of Fox salesmen, who were to attend a big international convention of the Fox organisation in the States.

For one reason and another, the convention has been postponed, and Pattinson's trip is to exchange lore personally with Murray Silverstone.

YARNING with Warwick Ward the other day I was told of one of those coincidences which set a man back on his heels.

The A.B.P.C. producer, who normally is in charge out at Welwyn, is changing his activities over to the British National studios in order to press ahead with the production of "My Brother Jonathan."

Well, a few days ago Ward drove over to British National to take some tests. It was the first time he had been in that particular neck of the woods for some years and he had a bit of a shock when he suddenly realised that it was on that very site, with the old Ideal Studios, that he made his debut as a film actor back in 1921.

There's continuity for you.

BUDGET night produced a pleasant get-together at the Savoy when, with Sidney Clift in the chair, B. T. Davis threw a pleasant private dinner party to a few friends and supporters from inside the C.E.A., and to guests who included representatives of various Government departments.

This is the third year running that this function has been held, and everyone is hoping that this is a pleasant precedent for the future.

SID CLIFT was in great form, obviously revelling in every minute of the evening and keeping the conversation going at a lively pace.

Fred Prior was short and to the point, and Tom O'Brien was amusing, but rather too long for an occasion of this sort.

DENNIS WALLS, the vice-president, made a particularly effective speech, which proved that he is fully capable of getting on his hind legs as well as anyone in the Industry.

This was the first time that most of us had heard Walls in public, and I must say it was a very good maiden effort.

JOHAN BOULTING was on the 'phone to me just before the KINE went to press, pointing out, with some consternation, that he has had a rough hand from the reporters in his comments about the *Daily Mail* Film Award.

Boulting, who is a shrewd and thoughtful young man, took theoretical objection to the idea of a popularity vote being used to determine permanent values.

HOWEVER, Boulting has been reported as going considerable beyond this and as saying that the picture which happened to win the award—Wilcox's record-breaking "Piccadilly Incident"—did not, in fact, deserve to do so.

Boulting, being a shrewd young man, has a lively sense of Herbert Wilcox's flair for hitting the box-office, and I certainly accept his word for it that he did not take such a crack at his distinguished colleague.

BY the way, a sidelight to the A.C.T. conference was the number of times the KINE was given credit lines by the speakers.

We are gratified that so many people rely on us as a fact-finding source—and blush at their tributes.

CLOSE-UPS

by SCREENCOMBER

A Spool and His Honey

CANNOT Stanley Perry take action? Following Stewart Granger's allegations that projectionists are liable to remove the odd reel or so, so they may go off and meet the girl-friend, comes reports that it is nothing for them to smuggle out the whole projection box under their overcoats and thus save themselves coming in at all. Imagine the chagrin of a manager last week, who, on going round to complain that the projectionist had missed out, not one reel, but the complete main feature, found that the projection booth was also among the missing and in its place a note saying, "Gone to Clinch." Could not Cupid, in future, be shown firing a missing reel through a lovesick operator's heart instead of the more traditional arrow?

Refusal

OUR Joint Editors, Tweedlecon and Carterdee, wish, through the courtesy of this column, to refuse with thanks offers to write the following articles: "Joints and Dovetails," for *The Woodworker and Joiners' Clarion*; "Dovecotes and Other Dove-tail Joints," for *The Dove and Pigeon Fancier*; "Joints I Have Severed and Oxtails I Have Heard," for *The Slaughter and Butchers' Mirror*, and "What the Well-Dressed Joint Will Wear," for *The Pantpresser and Ironers' Free Press*.

Note: The fact that they have refused an offer to write adds weight to a theory we have long held in this office, a theory we evolved when we found that they invariably dictate their letters and substitute a cross for the more customary signature.

Hot Hairs

WITH the revival, resurgence, or reflowering of Dillon Damen's beard, "Red Rover," readers have been asking whatever happened to Professor Monja Danischewsky's great synthetic plant at Ealing. There seems to be an impression that a name like that must also carry with it a beard. The beard, we have to state, is, like the caviare, purely synthetic, and was used by the professor for straining the molten fish glue which is one of the main ingredients of the Danischewsky process.

Admittedly, he wears it to premières as a protection against enthusiastic fans who mistake him for Robert Taylor, disguised as Boris Karloff.

With the eating of genuine caviare the great factories come to a temporary halt and huge accumulations of fish glue were amassing while awaiting either the reopening of the factory or the start of a new Powell-Pressburger subject.

The ingenious professor has developed a method of toughening the caviare pellets for use in air-guns, an adaptation of the process used for toughening critics using the caviare.



WARWICK WARD



FRANK DITCHAM



SIDNEY CLIFT



J. PATTINSON



MAURICE OSTRER

A British Film Director's Views on Our Chances in U.S. Markets

RISING COSTS PUT BRAKE ON HOLLYWOOD

THREE subjects arose naturally during my talk with Frank Launder: Gallup polls, Eagle-Lion's American team and exploitation. A strange assortment of topics from a writer-director, perhaps, but naturally linked, as you will see, in a shrewd summing up of the Hollywood picture to-day and Britain's chances in the United States markets.

Especially notable was Launder's realistic attitude. He had none of the easy optimism that infects so many short-period visitors to the States about the success of British product there, either now or in the future. But the sum of his considered opinions adds up to more solid hope for the future than all the roseate reports of the optimists.

To evaluate the chances of British films, it is necessary first of all to consider Hollywood. Launder met most of the people worth meeting in Hollywood, and particularly those engaged in the more creative departments of picture-making, such as writers and directors. He found among them what he felt to be a feeling of frustration because of the curbing of original ideas.

Feeling of Frustration

A great deal of this frustration he attributes to the state of mind which appears to exist in the "front offices" of the major companies. Rising costs have made the executives more than ever anxious for solid box-office success. The tendency in story selection therefore is to play safe; and the big majority of "front offices" to-day play safe by consulting the Gallup Poll and its subsidiary, Audience Research.

These reputedly scientific public opinion probes have very definitely sold themselves to Hollywood. Long before a film is ready for production, in fact, as soon as a property is acquired, Audience Research gets to work. It offers the producers a comprehensive service. Everything you want to know about your subject. Checks are made on title, story trends, popularity of the period in which it is set, story ending, star values—in fact, anything and everything which can provide information in advance about the probable public reaction to the mooted story.

Hollywood executives, asserts Launder, have a touching faith in the value of these probes; and these days it is a courageous and independent man who disregards their findings. Selznick was almost persuaded to call "Duel in the Sun" by an alternative title, "The Devil Saw Him First," because of Audience Research information; but eventually, and apparently against much advice, decided that the present (and original) title was more suited to a big-scale picture.

Executives' Headache

In a business badgered by rising costs and labour troubles, which arise all too frequently, the Hollywood executive to-day is almost feverish in the search for some kind of insurance on his company's story investments. Most of them seem to believe that Audience Research is the answer.

The result, says Launder, is that most writers with fresh and original ideas are restricted and limited. In the case of the more modest films, the writers often do little more than put into screen formula the findings of the research sleuths. Most of them have to trim their treatments according to the astrology of the questionnaires.

Launder's experience is that nearly all the rank-and-file writers—among whom are many who are potentially brilliant, are filled with a sense of frustration, and even the king-pins of

Tendency is to Play Safe and be Guided by Audience Research

SAYS

script-makers are irked and handicapped in a similar way.

Originality, faith in a central idea and the bold development of it by a team of artist-craftsmen, the formula for picture-making that has produced so many fine and commercially successful films, means less in Hollywood to-day, according to "front office" standards.

British films therefore are seen, discussed and generally admired by the creative section of Hollywood, because on the whole those which have reached America are examples of fresh ideas treated with sincerity.

This attitude is reflected by the more perceptive Americans wherever our films have secured a showing, says Launder. The pictures have enjoyed quite long runs, the critics have been enthusiastic, and patrons have been won for anything worth while that we can send over.

Our Strong Point

Launder believes that, above all, it is the integrity of our pictures which has created a favourable impression in the States.

For that reason he does not believe that we should consciously make films for the American or any other specific market. He is convinced that the picture team which transfers an idea to the screen, believing in it and putting their best efforts into the job, is more liable to produce the international success than one which consciously strives for it.

Launder is under no illusions that you have only to send a British picture to the United States for it to be received with enthusiasm. He has seen that they have to be sold—and sold with great skill and imagination.

Having studied the situation at first hand, he is full of praise for the work which Universal and Eagle-Lion have done. In particular, he praises Eagle-Lion, which he describes as a group of young enthusiasts, many of whom are full of ambition to show their colleagues just how to put films over.

Not only do they negotiate brilliantly to secure advantageous bookings—a most difficult problem when one considers the circuit power in the States—but having secured a booking, they exploit the screening by all means in their power, from actual stunting to sustained Press campaigns.

Exploitation Pays

Launder quotes a stunt for his film "I See a Dark Stranger," retitled over there "The Adventuress," which involved characters in hunting pink, and bloodhounds following the trail of the "adventuress" in Central Park.

As another instance, he quotes the effort of the exploiters in a smallish town to plug "Bedelia." Their highspot was to persuade the editor of the town's newspaper to overprint his front page in gigantic red letters "Bedelia Here This Week."

By such methods, and strong Press service, it looks as though Eagle-Lion will make "Bedelia" into a grosser second only to "The Seventh Veil."

Beyond these specific efforts, Eagle-Lion has conducted an over-all campaign to sell the



idea of British films to the American exhibitor. Brian Foy, who is now producer in charge at the Eagle-Lion Hollywood unit, made a tour of the more difficult areas, such as Texas and the Middle West, and addressed meetings of showmen on the subject of showing British films.

At many of these meetings he encountered strong opposition, sometimes amounting to sheer national prejudice, but he was able to argue strongly that unless American showmen gave British pictures some support, it was quite likely that, with the British production on a rising tide, showmen in England would in the near future give less and less support to American product. This realistic argument apparently had a strong effect with quite a number of the antagonistic exhibitors.

Increased in Goodwill

As a result of Foy's campaign, there is a marked increase in goodwill towards British pictures in some spots which might otherwise have been tough propositions. It is not always possible to avoid a booking in such an unfavourable spot. British pictures have not yet received a really major circuit booking in America, although Launder believes that "Odd Man Out" may achieve that success.

Until a British film has played a circuit and made a financial success of it, Eagle-Lion and Universal will have to rely on the independents for their bookings, just as many of the leading Hollywood independent units must.

But our salesmen are borrowing the technique employed by men like Goldwyn, and putting out British films on the basis of indefinite runs, which last as long as the film will draw money.

This is a technique of picture selling which we would do well to develop in this country, Launder believes. There are obvious limitations, imposed by our fairly rigid system of renter-exhibitor trading, but where it is possible, it should be tried—as, in fact, it has been recently with "Great Expectations" in several situations. It is a method of screening which gives the unusual "different" picture a chance to earn the money it is worth.

LEONARD WALLACE

B.F.P.A. FALLS OUT WITH C.E.A. OVER QUOTA

Annoyed by "Two Member Suggestion"

THE B.F.P.A. is annoyed with the C.E.A. The producers sent out a Press statement this week "to correct any misunderstanding" following the detailed exhibitor General Council debate (reported in full in to-day's KINE.) on quota.

The Association writes: "We draw attention to the fact that the B.F.P.A. memorandum, which embodied amongst other things recommendations for the abolition of the renters' quota, was a unanimous document."

"Membership of the Association includes a number of independent producers and studios, and the fact that unanimity was reached on all the proposals set out on the memorandum should be a complete answer to the allegations which have been made, that the Association's memorandum represented the views of only two major companies."

"A list of 34 of the Association's membership as at December, 1946, when the Executive Council formally approved the Association's memorandum, is attached."

C.E.A. Delegation Sees Planning Minister

The Ministry of Town and Country Planning is expected to set up a committee of entertainment business executives to guide the detailed discussions which are now taking place on many aspects of the new Planning Bill.

A delegation of C.E.A. men saw the Minister on Wednesday of this week. A few days previously L. Knopp, the Association's technical adviser, had represented the C.E.A. on a delegation of theatre owners which had discussions with the Minister. It was at this meeting that the suggestion of an Entertainments Advice Committee was raised.

Representatives of the advertising and billposting sides of the business have been operating a similar committee for several weeks. A detailed report of last week's General Council memorandum on the Bill appears on page 11.

Ulster C.E.A. Wants to be Alone

The next meeting of the Northern Ireland C.E.A. will be a vital one. The main item will be the question of complete local autonomy. Some members hold that the branch, being so far away from London, should not be bound by General Council decisions unless they are consulted on all matters with particular reference to Northern Ireland.

They contend that when the branch was formed, they were given a guarantee of local autonomy, and that in vital affairs they have not been consulted.

Balcon and Box Reply to A.C.T. Film Cost Criticism

HIGHER WAGE DEMANDS BLAMED

BRITISH producers have replied to the allegations that rising production costs, due to wastage, may bring about a serious crisis in the studios, which were made by Ralph Bond, leading a debate at the A.C.T. annual meeting last week-end.

Michael Balcon, executive producer, for Ealing, in a KINE. interview said:—

"One of the causes of increased cost is the continuing demand for higher wages by A.C.T. members and others without there being an accompanying increase in output."

"The B.F.P.A. is sympathetic to a Joint Industry Council. As regards individual management councils I can only refer the A.C.T. to Sir Stafford Cripps himself—who said that in such administrative matters labour had still a lot to learn. The A.C.T. is not the only union concerned."

"I can visualise a situation when the setting up of councils, committees and other round-table conferences can itself become a cause for delays in output and therefore the cause for increased cost."

Sydney Box—who was specifically mentioned by Bond, whose speech is reported in page 46 of this week's KINE.—says that he can't agree that administrative overheads have risen to £60,000 or even a substantial fraction of that figure.

"In my opinion," he says, "production costs are now in many ways showing signs of becoming stabilised."

CZECHS WILL HAVE A BUSY WEEK

The Czech film festival opens in London next week-end with a gala premiere on Friday of the colour feature, "Warriors of Faith," at the New Gallery. The Czech Government has gone all out to provide its best screen material for Britain and an introduction to the celebrations is to be made by deputy Prime Minister Zdenek Fierlinger, who will fly to England together with Czech film stars and cabaret artists on Thursday.

Gaumont-British has planned a social programme for the delegates, which includes five cocktail parties, four luncheons and five official dinners during their eight-day stay. They will look over the British film industry, see Oxford, see the Old Vic and watch the Times going to Press.

Our Dollar Expenditure on Films

In the House of Lords, Lord Beveridge asked the Government how many American dollars they contemplated making available for the purchase of tobacco and films from the United States in 1947.

Lord Henderson, Lord-in-Waiting, said that the expected expenditure on films in 1947 was £18,000,000. Every effort was being made to increase the production of British films of high quality so that more British screen time would be occupied by British films and they could earn dollars by showing in the United States and elsewhere.



Milton Kramer, chairman of the David O. Selznick Releasing Organisation, arrives here to make arrangements for the formation of the British corporation of S.R.O. He is greeted by W. H. Erbb, chief of S.R.O. in London

Allport Denies U.S. Fan Mag. Plans

RUMOURS that U.S. film companies, worried by the anti-Hollywood reception given films by the British Press, plan to flood the country with a free monthly film magazine in full colour, were denied this week by Fay Allport, representative in this country of the Motion Picture Producers' Association. Allport told the KINE. that there was no truth in the idea, as far as he knew.

Eric Johnston, now leading Hollywood in the U.S. trade delegation to the inter-nation Geneva talks and who will himself be in this country again in June, was quoted in a national weekly with making this fan magazine statement.

The free distribution, printed in America, has been cited as a method of overcoming a B. of T. printing restriction. But a B. of T. spokesman has made it clear that such supplies could not be shipped into the U.K. without a licence and, in fairness to British publishers, this is most unlikely to be granted. The U.S. film men could, however, mail single copies from America to a private address list in Great Britain.

A Government refusal to grant such a licence would follow out a recent decision to bar the importation of thousands of throw-away book matches to publicise Goldwyn's "Duel in the Sun."

THE THREE UNIONS HAVE FULLY AGREED

Detailed "Rules" Now Being Written

THE three film trade unions have reached complete agreement among themselves and a detailed document, now being written for signature by A.C.T., N.A.T.K.E. and E.T.U. representatives by the end of May, should bring to an end the frequent inter-union disputes which have in past months reflected heavily upon the employers.

Full agreement was reached at a joint meeting last week, the KINE. understands. The union A.B.C. when complete will be many thousand words in length and draw up demarcation lines which should prevent such arguments as that between A.C.T. and N.A.T.K.E. on the subject of despatch workers, which led to strike action last year.

"DON'T COPY U.S. FILMS"

—Says Morros

Boris Morros, Russian-born Hollywood producer, now in Britain to pave the way for the United Artist distribution of his new film, "Carnegie Hall," says that British pictures should not try to imitate Hollywood product or make use of American technicians in their productions. Speaking to Pressmen in his Savoy suite this week, Morros said that U.S. reports that box-office receipts were set for a big fall were not accurate.

He pointed out that of the 137 million people in the U.S., there were 130 million cinema tickets sold each week. "The swooning, Sinatra popularity is over," he said. "People in both the U.S. and Britain were 'shopping' for their films; and Hollywood would have to provide more adult entertainment."

"Carnegie Hall" opens in two New York theatres on May 1 and will be shown in London about mid-May.

CRITIC CASE FOR SUMMER HEARING

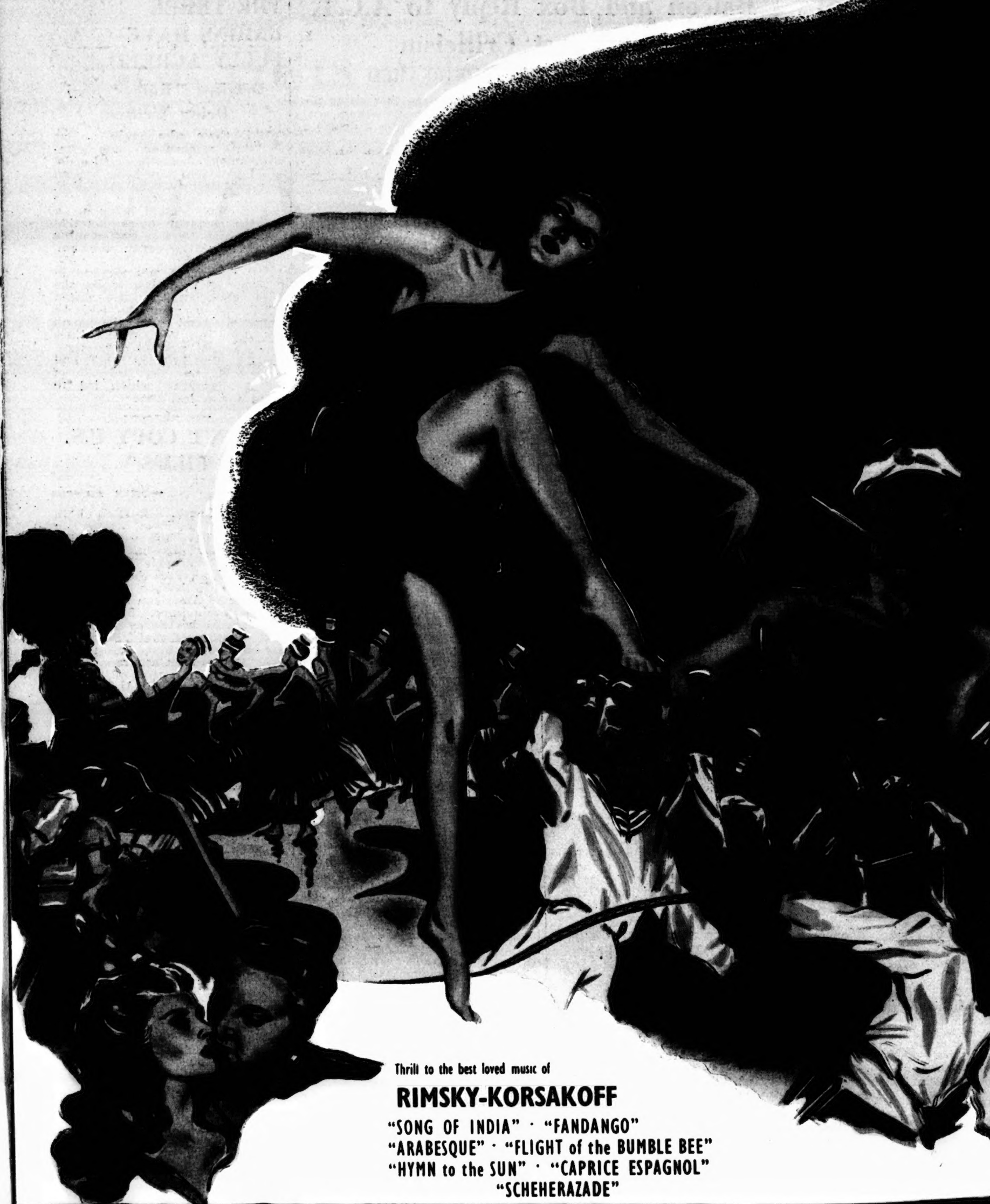
The E. Arnett-Robertson versus Metro-Goldwyn-Mayer legal action is expected to be heard in late June or early July. It is based on an incident in October of last year when M-G-M wrote a letter to the B.B.C. concerning Miss Robertson's broadcast criticisms.

The solicitors acting for the critic are Woodham Smith, Borrodaile and Martin.

Vice-Chairman to Help H. Bruce Woolfe

The Association of Specialised Film Producers has appointed a vice-chairman, F. A. Hoare. The executive decided that the expanding interests of the Association were providing too much work for the chairman, H. Bruce Woolfe.

The Entertainment Treasure of the Ages!



Thrill to the best loved music of

RIMSKY-KORSAKOFF

"SONG OF INDIA" · "FANDANGO"
"ARABESQUE" · "FLIGHT of the BUMBLE BEE"
"HYMN to the SUN" · "CAPRICE ESPAGNOL"
"SCHEHERAZADE"



UNIVERSAL-INTERNATIONAL PICTURE

SONG OF SCHEHERAZADE

in Technicolor!

Yvonne De CARLO

Brian DONLEVY

Jean Pierre AUMONT

and **CHARLES KULLMAN**
STAR OF THE METROPOLITAN OPERA CO.

EVE ARDEN

PHILIP REED • JOHN QUALEN

WRITTEN AND DIRECTED BY WALTER REISCH

DIRECTOR OF PHOTOGRAPHY • HAL MOHR, A.S.C.

ASSOCIATE PRODUCER • EDWARD DOODS

PRODUCED BY

EDWARD KAUFMAN

TRADE SHOW
Studio One, Oxford St., W.1
TUESDAY, APRIL 29
at 10.30 a.m.

Universal
International

FINANCIAL FACTS AND FIGURES

by V. J. BURTT

A.B.P.C. Anticipates Big Benefit from Repeal of E.P.T.

SHARES JUMP ON EVE OF REPORT

THE outstanding feature in the cinema share market during the past week has been the steady rise of Associated British Picture Corporation 5s. ordinary shares to 29s. 3d., a gain of 2s. 9d. on the week.

The time is drawing near for publication of the company's accounts for the year to March 31 last. It will benefit considerably from the repeal of E.P.T., and at the time of the last accounts the chairman discussed the possibility of a £700,000 E.P.T. refund in connection with the period to December 31, 1945.

Profits last year were equal to 45 per cent. on the ordinary capital compared with 33 per cent. in the previous year, and the dividend was raised from 20 per cent. to 25 per cent. Since then the interim dividend, which had been 7½ per cent. since 1942, has been increased to 10 per cent. Should the year's total payment not be increased, the shares would still yield over £4 6s. per cent. They are about 2s. below the highest of last year.

Another feature was an advance of 1s. 3d. to 26s. 9d. by G.B. ordinary.

Other movements were not very important. African Theatres fell 1s. 3d. to £7½, and one or two preference shares were 3d. and 6d. down. Capital and Provincial News recovered slightly to 16s. 3d., a rise of 3d.

Famous Players Record Profit

A record net profit of \$2,834,956 was announced in the recent financial report of the Famous Players Canadian Corp. for 1946.

This total was equal to \$1.63 on each of the 1,737,072 common shares and compared with \$1,594,973, the 1945 net, which equalled 91 cents per share.

President J. J. Fitzgibbons has announced that construction of 10 new theatres is under way.

New Companies

British and American Film Press, Ltd.—Registered April 15. Capital, £150,000 in 3,000,000 shares of 1s. each. Objects: To acquire the business, undertaking and assets of Pictures and Pleasures, Ltd., incorporated, in October, 1914, including the goodwill and copyright of the company's journal, *The Daily Film Renter and Moving Picture News*. The directors are: Ernest W. Fredman, The Orchards, Sylvan Avenue, Hornchurch; Edgar Whiteley, Wisbech, 199, Whitegate Drive, Blackpool; Gordon H. Le Mare, 27, Wool Road, Wimbledon, S.W.; and Geoffrey Keighley, O.B.E., White Oaks, Tottingworth, Heathfield, Surrey. Solicitors: Allen & Overy, 3, Finch Lane, E.C.3. Registered office: 127-133, Wardour Street, W.1.

Victoria Cinema (Hull), Ltd.—Registered April 10. Capital, £3,000 in £1 shares. Objects: To acquire the business of The Electric Cinema, South Cave, East Yorks, carried on by R. E. Alcock and A. Moore. The subscribers (each with one share) are: John W. Ward, 62, Savery Street, Hull, cinema manager; and Joseph G. Haworth, 53,

Newland Park, Hull, solicitor. Solicitor: C. H. Ashburn, Hull. Registered office: Victoria Chambers, Bowlalley Lane, Hull.

D.S. Film Productions, Ltd.—Registered April 11. Capital, £5,000 in 12,000 preference shares of 5s. and 40,000 ordinary shares of 1s. The permanent directors are: John J. Denny, Nemes House, Great Nemes, Hornchurch (managing director and chairman), and Maurice D. Smith, 151a, Eastern Road, Brighton. Registered office: 7, Carteret Street, Queen Anne's Gate, S.W.1.

John Buckley Productions, Ltd.—Registered April 11. Capital, £100 in 100 shares of £1 each. Objects: To carry on the business of producers of plays and theatre or cinema proprietors, etc. The directors are: John Buckley, "Kingston," Brooklands Road, Brooklands, Manchester (permt.); Robert Cowan, 27, Eastways, Sale, Ches. (directors of Carlton Cinema (Salford), Ltd.); and Sidney C. Breakell, 3, Carr Road, Hale, Ches., solicitor. Solicitors: Barrow and Smith, Manchester, 2. Registered office: The Carlton Cinema, Cross Lane, Salford, 5.

John Mills Productions, Ltd.—Registered April 14. Capital, £1,000 in £1 shares. Objects: To carry on the business of theatrical and cinema proprietors and managers and producers of films. The directors are: John Mills, The Little House, Slade Oak Lane, Denham, Bucks.; Mary H. Mills, same address; James McHugh, 17-18, Dover Street, 1 (director of M.C.M. (London), Ltd.); Stanley J. Passmore and Ronald H. Shipley. Solicitors: J. D. Langton and Passmore, 8, Bolton Street, W.1. Registered office: Broadmead House, Pantons Street, S.W.1.

FROM OUR CITY OFFICE

Palmerston House,
Bishopsgate, E.C.2

Telephone: London Wall 3431

NEW BUXTON DEAL IN MANCHESTER?

Theatre Royal Acquisition

THE possibility that Harry Buxton, of the Gaiety, Manchester, will take over the Theatre Royal, Manchester, about mid-summer, cannot be discounted. The Theatre Royal is situated opposite to the Gaiety in Peter Street, and has nearly 2,000 seats.

There is a strong rumour that Buxton has been engaged in negotiations which, if they mature, will give him control of his fourth cinema in central Manchester. Recently he took over the New Oxford and the Market Street P.H.

One of the historic places of amusement in Manchester, the Theatre Royal has been in different controls during the last 30 years. It has been successively operated by J. F. Emery and E. Carreras, A.B.C., H. D. Moorhouse Circuit, and, finally, by Emery Circuit for Peter Street Cinema, Ltd., of which company J. F. Emery is a director.

The Pavilion Kinema, Newport, will become a variety theatre on May 5.

SHARE MARKET BAROMETER

	1946.		Latest.	Change.
	High.	Low.		
African Theatres Ord.	£6½	£5½	£7½	— 1/3
Assoc. Brit. Corp. 5/- Ord.	30/10½	20/-	29/3	+ 2/9
" " 6% Pref.	32/6	25/3	28/-	—
" " 4½% Pref. Pf.	25/4½	22/1½	23/9	—
A.P.P.H. Ord.	46/3	28/-	42/6	—
Brit. & Dom. Films (12/-)	27/3	17/4½	21/3	— 1/3
" " 5½% Pref.	23/4½	20/-	23/6	—
Brit. Lion Pref. (10/-)	17/1½	12/3	15/-	—
" " Ord.	6/10½	5/6	5/10½	—
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " 6% Pref.	26/-	24/6	20/-	—
" " 5% Notes	£100½	£98½	£90	—
" " 4% Debs.	£102½	£98½	£97	—
Capital Prov. News (5/-)	20/6	12/-	16/3	+ 1/3
Cine Television "B" Ord.	6/7½	2/6	3/1½	—
Dufay, Chromex Ord. (2/-)	6/3	3/7½	5/-	—
Gaumont British Ord. (10/-)	28/10½	21/3	26/9	+ 1/3
" " "A" Ord. (5/-)	18/6½	12/-	12/6	—
" " 5½% 1st Pref.	28/10½	21/3	25/9	—
" " 3½% Debs.	£109½	£100	£105	+ £1
General Theatres Prefd. (6/8)	28/6	12/6½	27/6	—
" " 3½% Debs.	£105½	£102½	£99	—
Granada Theatres 1st Pref.	22/9	19/-	21/-	—
Kinemas Ord. (5/-)	12/7½	10/-	12/9	—
London and District (5/-)	8/6	8/9	—	—
Mde. Tussaud Def. (1/-)	7/9	4/0½	5/9	—
" " Prefd. Ord.	30/3	22/6	26/-	+ 1/3
Moss Empires Ord.	48/-	40/-	42/1½	— 1/4½
" " Cum. Pref.	25/3	23/-	24/6	— 1/6
" " 3½% Deb.	£105	£103	£104	—
Odeon Assocd 4½% Pref.	—	—	21/9	+ 1/3
" " 3½% Debs.	—	—	£100½	+ 10/-
Odeon Props. 4½% Pref.	25/3	21/-	23/6	—
" " 3½% Debs.	£109	£98	£103½	—
" " 4% Debs.	108½	£101½	£106	— 10/-
Odeon Theatres Ord. (5/-)	53/1½	38/9	46/6	— 1/6
" " 6% Pref.	30/6	25/9	28/9	+ 1/3
" " 5% Debs.	£107½	£100	£102½	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	37/6	—
" " 7½% "A" Pref.	33/9	30/7½	34/-	— 1/6
" " 7½% "B" Pref.	33/9	31/-	33/9	— 1/3
" " Construction 7% Pref.	33/3	28/3	30/6	— 1/6
Scophony (5/-)	16/-	6/6	7/6	— 1/3
Stoll Theatres Corp.	24/9	17/9	22/-	—
Twentieth Cent. Ord. (5/-)	5/1½	3/-	4/-	—
" " 6% Pref. (10/-)	12/3	7/6	10/6	— 1/3
United Entertainments Ord. (5/-)	11/11½	10/3	11/-	—

CINEMATURIANS ADOPT NEW RULES

5 Years Qualifying Period Approved

WHETHER or not there should be a qualifying period of service in the Trade for associate membership of the Society was discussed by the Cinematarians last week, when the new rules came up for approval. T. E. Robinson presided. The meeting was attended by E. J. Hinge, president.

The chairman said no amendments to the proposed rules had been received. He made complimentary reference to the work of W. Miller in drawing up the rules.

Qualifying Period

When A. Stanbury moved that there should be no qualifying period for associate membership, Harold Brooks and Arthur Sydney said the Liverpool branch had agreed that the qualification should be five years in the Trade. There was another qualification in the proposed rules—namely, that the person should be engaged in a responsible capacity, remarked Mr. Brooks. The number of people holding responsible positions with less than five years' service in the Trade was so small that it was not worth bothering about.

S. Redford expressed the view that a member of the Trade, whether he had been in the business one year or 20 years, should be allowed to join the Cinematarians.

Mr. Hinge spoke against making membership too easy. People in the Trade would respect a Society which had a fairly good length of service as a qualification for membership, he said, rather than one made up of people who did not know whether they were going to stay in films or not.

Five Year Term

The rule specifying five years' service in the Trade for associate members was approved, Mr. Stanbury withdrawing his amendment. Qualifying period for full membership is ten years.

It was stated that a branch was being formed in Birmingham.

Mr. Hinge said he was endeavouring to get a branch formed in Newcastle, and hoped it would receive strong support. He had asked the chairman of the Northern branch C.E.A. to explain what the Cinematarians were doing, and he was also confident of the co-operation of the renters.

If the new branch was formed before the visit of the Manchester and Liverpool Cinematarians to London in September he thought that quite a number of Newcastle men would arrange to join the party.

H. Woolf said the suggested programme was to travel by motor-coach on the Friday, visit the film studios on the Saturday, Gledelands and places of interest on Sunday, and return on the Monday.

EXHIBITORS' ATTITUDE TO PLANNING BILL

Text of Memorandum to Ministry

THE exhibitors' attitude towards the clauses of the Town and Country Planning Bill which seeks to regulate the size, position, character, etc. of advertisements on sites and buildings has been represented to the Ministry concerned by the C.E.A. executive which discussed the position with the Minister on April 23.

In discussing the effect of the Bill on the cinematograph industry, particularly in regard to Clause 10, Section 4, and Clauses 28 and 29, the memorandum points out to the Ministry that—

"Kinema advertising may ordinarily be divided into three classes. viz. :—

- "(1) On the exterior of cinemas.
- "(2) on hoardings, etc.,
- "(3) specialist or 'mutual' advertising.

"In respect of class (1) the advertising may be further sub-divided into (a) fixed signs, and (b) changeable advertising. The former comprises neon and other decorative lighting, often incorporating monograms and the like, activities associated with the cinema, i.e., café, restaurant and dance-hall indicating signs. Also changeable letter signs, either on the façade or incorporated in the canopy, and 'still frames.' These, although changed in respect of film titles, etc., are nevertheless static in general character.

Facade Signs

"Prior to the erection of these signs it is necessary to obtain the permission of licensing and other authorities, and to satisfy them as to public safety, etc., and when the signs are installed it is necessary to maintain them in accordance with the requirements of the Statutory Rules and Order made under the Cinematograph Act. Under these circumstances it is presumed that signs and decorative lighting of this character will be excluded from the Bill.

Poster Sites

"In respect of (b) it is normal to use posters up to 96-sheet, either in frames, panels or otherwise affixed to the exterior of the building, cut-outs, over-canopy displays, and the like. Whilst, generally, these are directly associated with the films being or to be exhibited, it is not unusual to have special advertising for charity, Victory Bonds, etc.

"It is the desire of the members of this Association that provision be made in the Bill or a general understanding reached with you for the continuance of this normal advertising.

The Working Party

"The considerations falling under class (2) are not dissimilar to those of bill posting in general, except that cinema advertising is usually restricted to a comparatively small radius from the cinema concerned; this type of poster advertising is not likely to impair rural and other amenities. Not infrequently cinema proprietors seek advertising space on railway property, particularly sites at station approaches, but it is not clear whether it is the intention to include such sites within the Bill. In view of the closeness of our interests with that of the Bill Posting Association, we would ask whether we may be permitted to appoint a representative to the Working Party which has been formed under your aegis.

Mutual Publicity

"The class (3) advertising includes standing boards, bills, cards, etc., which

Continued at foot of next column



T. FRANCE

C.E.A. TO MEET B.B.C.

T. France on Those who Decry the Trade

THE officers of the C.E.A. will form a deputation to the B.B.C. to discuss the mutual relations of the two organisations. This was agreed upon by the General Council after correspondence with the B.B.C. on complaint of a recent broadcast in "Picture Parade" was read.

C. G. BERNSTEIN asked if complaints had been lodged with the members of the Industry who had appeared on that occasion.

He was informed they had not, only with the B.B.C.

T. FRANCE thought these two critics should be asked from whence they obtained the information they broadcast, and he felt those who were getting a very good living out of the Industry should not decry it. He thought a letter should go to the various people who employ them, asking them to institute an internal directive that their employees should consult them before making criticisms in public.

S. K. LEWIS hoped a strong line would be taken. He had heard this broadcast and had been amazed to hear that a projectionist had left out a reel because he had his girl waiting.

It was agreed that letters be sent to the people concerned.

Bristol's Worry Over 16-mm. Shows

Consultations are proceeding between the C.E.A. and the K.R.S. on the subject matter of a report from the Bristol branch dealing with the distribution and exhibition of 16-mm. films.

"Concern" is expressed in a report of the General Purposes Committee approved at last week's meeting of the General Council at certain aspects of the distribution and exhibition of 16-mm. films. The committee has some communications from the K.R.S. and has under consideration some specific cases.

These matters will need a considerable amount of consideration and for that purpose it has appointed a sub-committee to go into these matters and recommends discussions with the K.R.S.

The committee will, however, report to the General Council for approval before any agreements are reached.

Continued from column 1

are exhibited in front of shops or in shop-windows, etc., by mutual arrangement with the occupier of such premises. This is a form of advertising that was widely used before the war but is seriously curtailed at the moment because of paper shortages. As soon as possible, it will be revived, but it is not clear whether it is the intention to include this advertising within the Bill.

"The representative committee would welcome the opportunity to wait upon you as soon as possible to discuss these matters."

Joint Committee to Evolve National Grading Scheme

REPORT ON RENTALS DEFERRED

TWELVE members each of the Cinematograph Exhibitors' Association and the National Association of Theatrical and Kinema Employees are to comprise a joint committee to evolve a national grading scheme. This was one of the decisions reached by last week's meeting of the General Council. Owing to the length of the agenda it was found necessary to defer the consideration of the report on film rentals until next month.

Formal announcement of the N.A.T.K.E. decision to institute a campaign opposing the Sunday Charity Tax was welcomed by members.

The formation of a joint committee of the C.E.A. and N.A.T.K.E. to consider the subject of grading and "to report at leisure for consideration in any future agreement in accordance with clause 3 of the National Agreement" was agreed to.

[A report of the preliminary discussions has already appeared in the KINE.]

The committee will comprise 12 representatives of each organisation. The C.E.A. members are the five officers, three circuit representatives, L. D. Dickson, G. H. Scarborough, W. J. Speakman and H. S. Gent. C. H. Whincup, H. P. E. Mears and J. W. Davies were appointed to be available as deputies when needed.

Tom O'Brien inquired the meaning of the clause "that cinemas shall continue to be classified on the basis at present agreed between the respective branches of the C.E.A. and N.A.T.K.E."

There was a long discussion culminating in an undertaking to arrange a further meeting in three weeks' time to enable the committee to go into the matter as it had not been formally intimated that this matter would be raised.

Poster Censorship

CORRESPONDENCE with the London and Home Counties branch and the Kinematograph Renters' Society on complaints of cinema advertising by the Public Morality Council was read.

It was agreed that as previously this should be left with the Bill Poster Association for censorship and the Public Morality Council be so informed.

Charity Tax Campaign

A LETTER, dated March 19, from the N.A.T.K.E. requesting the C.E.A. to associate with them in opposing by amending legislation the charity tax for Sunday performances was read.

It was agreed that cordial acceptance be extended and the matter be remitted to the Legal, Finance and Parliamentary Committee for discussion with the N.A.T.K.E.

Drama Festival

THREE branches have indicated interest in the proposal of the Edinburgh Section suggestion to show trailers in connection with the International Festival of Music and Drama being held in Edinburgh.

Decision of the branches had been referred to the Edinburgh Section.

Complaint having been received that premature publicity was given by the Managers' Separate Section of a case which was to be heard by the Area Conciliation Board, the General Purposes Committee intimated to the Managers' Section that prior publicity should not be given to matters which are to be the

subject of Conciliation Boards unless the pronouncement is one agreed by both parties

Ration Book Publicity

IT was agreed to continue the arrangement by which exhibitors have exhibited in foyers posters from the Ministry of Food giving details of ration book distribution.

The Ministry of Food invites cinemas to display the posters which they will supply for the period from June 9 to July 19, but the actual period may vary from place to place and a local approach will be made.

Ministry's Thanks

Letters of thanks from the Ministry of Fuel and Power for the Association's co-operation during the recent fuel crisis were read and noted.

"Miner's Cine-Magazine"

A LETTER from the Ministry of Fuel and Power stating that the monthly film, the "Miner's Cine-Magazine," of about 800 to 1,000 feet, each issue would be distributed through Regional Officers free to any cinema willing to show it was read.

It was pointed out that the film counted for quota and could be shown without reference to head office.

Flood Distress Fund

A SUGGESTION from the Sheffield and District branch that the Association should make an appeal to all members for a donation to Flooded Areas Distress Funds on the lines of A halls, £21 minimum; B halls, £15 15s.; and C halls, £10 10s. was left with the individual branches to deal with as they saw fit.

Coun. GENT explained that the branch thought it would be a very good gesture if members were recommended to make contributions out of their own pockets. Out of 111 halls in his branch, by Monday morning of this week 53 had contributed £2604.

Lord Mayor's Relief Fund

It was also agreed to show a short flash film for the Lord Mayor of London's Relief Fund for Flooded Areas

United Nations

A LETTER, dated March 12, from the United Nations, inviting the General Secretary to serve as honorary adviser to the Department of Public Information was noted.

C.T.B.F.

T. E. ROBINSON handed over to Mr. France a cheque for £327 8s. 7d., proceeds of the Cinematarians' Christmas Tree efforts, for which Mr. FRANCE thanked him on behalf of the Cinematograph Trade Benevolent Fund.

B.B.F.C.

The report of the Advisory Committee of the British Board of Film Censors was received and adopted.

Fourteen new members were elected. It was agreed that the next meeting be held in London on May 14, 1947.

Quota as the C.E.A. Sees It

HERE is an up-to-the-minute picture of the quota position as the C.E.A. sees it. These are the chief points from a detailed document sent to every member of the General Council, and discussed at length at the monthly meeting last week.

FIRST, C.E.A. members show their feeling for British films by giving them 18 per cent. of their playing time, although the films are only 10 per cent. of the number used.

Nevertheless, there are 1,100 exhibitors' quota defaults yearly through booking difficulties.

The C.E.A. argument is that if unreasonable provisions are inserted in the new Act, the defaults will only increase—a contingency the Association is most anxious to avoid.

FOR the renters' year ending March 31, 1947, 367 foreign films were registered—against 44 British, of which 26 were treble quota. There were 63 exhibitors' quota pictures.

The 44 quota British films exceeded the previous year's total, which was only 30. The C.E.A. view is that quota British production may not exceed 60 within the next five to seven years. Omitting exhibitors' only quota, only three foreign renters—Columbia, RKO-Radio and Fox—registered a British film last year, against 200 American.

The C.E.A. strongly supports its view that renters' quota must not be abolished, and points out that British Lion, G.F.D. and Pathé registered 26 British films between them—of which G.F.D. had 18.

IMPORTANTLY, the C.E.A. says that a yearly target of 200 British films should be aimed at within the next ten years. With studio expansion held up, this figure might be unattainable unless American companies are compelled to make their contribution.

Members were asked to consider this scale of proposed quotas, as recommendations of this character had been sent by interested parties to the Board of Trade:—

Category of Kinema.	Maximum and Minimum Quotas.		Commencing Quotas.	
	First features	Supporting programme.	First features.	Supporting programme.
1.	50% 25%	50% 20%	33½%	20%
2.	50% 25%	50% 20%	30%	20%
3.	50% 25%	50% 20%	25%	12½%
4.	30% 7½%	25% 7½%	10%	12½%

Complete exemption for kinemas with average weekly takings of less than £100.

No. 1.—Three big circuits and West End pre-release kinemas.

No. 2.—Circuits with minimum weekly average of £4,000.

No. 3.—Kinemas where there are no more than three in area, say, two miles' radius.

No. 4.—All other kinemas, with more than three in area.

Halls that do not take £100 to be exempt.

"Quite frankly," says the C.E.A. report, "the proposals seem fantastic, and exhibitors are asked to write to the Board of Trade and inquire where they could possibly get pictures to satisfy such figures."

GENERAL COUNCIL'S FILM ACT DEBATE

Why Renters' Quota Must Not be Abolished —Films Council Weaknesses Criticised

THE General Council of the Cinematograph Exhibitors' Association, meeting in London last week, had a long and very frank debate, in which every aspect of the Trade's complicated quota position was discussed in detail.

Council delegates took their cues from a three-page document—given in condensed form on this page—in which the Association summed up the present quota position and stated its own viewpoint in no uncertain terms.

Sir Alexander King started off with an explanation of the table of maximum and minimum quotas (see columns 1 and 2, this page). The Quota Committee of the Films Council, he said, had recommended that the starting quota should be 33½ per cent. for big features for big circuits; for smaller houses, 30 per cent.; for not more than three halls in one barring area, 25 per cent.; and for halls with more than that, 10 per cent.

From year to year the Films Council might make recommendations based on the number of British films produced, and it should not be taken for granted that these figures should stand, as they were only suggestions for the new Quota Act, he said.

FULLER

EXPLANATIONS were then continued by W. R. FULLER, who said that the first part of the C.E.A. report was intended to press home to the public the relative size of the number of British films against the number of American.

Stupid remarks were being made about cutting out all American films, he said. It was in no sense a criticism of British films, but the public should realise that unless U.S. films were obtained, exhibi-

tors could not produce their accustomed entertainment.

Secondly, continued Mr. Fuller, producers at the Films Council argued that there would be 100 British films by a couple of years. This was not borne out by the fact that they had only in-



W. R. FULLER

creased from 30 to 44 in the last renters' quota year.

This was first class, but it was only 10 per cent. of the films imported, and many people were carried away with this optimism of the producers.

To drop the renters' quota would merely leave out a most useful section of American companies who had all the facilities for producing over here so that they could go back to Hollywood altogether, continued Mr. Fuller.

One or two British producers were asking for a case to be framed because they had suddenly realised that so far as the British Film Producers' Association was concerned the dropping of the renters' quota was mainly the view of two of the important major companies. If the renters' quota were dropped who would commission them to make films? In fact, it meant there would be no independent British production in this country.

BERNSTEIN

C. G. BERNSTEIN said that the independent producers who had spoken to him did not quite concur with Mr. Fuller's remarks. Their allegation was that every producer in the country allied to the Korda or Rank organisation voted in the B.F.P.A., so that there might be six under Korda and perhaps 12 under Rank. They were going to be seriously affected by cutting out renters' quota.

Mr. BERNSTEIN suggested that there should be a reply to all the allegations that had been made by the different associations who had issued memoranda. Every memorandum produced should be carefully gone through and replied to, giving the Association's point of view to every one of the arguments.

The report under review was very interesting, but so far it stopped at the General Council. It should go to every M.P. and every newspaper. More publicity should be given in answering such remarks as the one that there were certain to be another 300 films in a year or so.

ROBINSON

T. E. ROBINSON wondered whether a recommendation for the total abolition of exhibitors' quota would not

be advisable as Mr. Hinge had suggested the day before.

He was seriously wondering whether it would not be a good method of attack to say straight out that there was no need for an exhibitors' quota.

As Mr. Hinge had stated, this quota had run for 19 years, and if the British film industry could not get on its feet in that time it never would.

GENT

COUN. H. S. GENT agreed to a very great extent with Mr. Robinson.

He believed it was on record that Mr. Rank had stated that a quota was not necessary for him.

Therefore, if it were not necessary for the Rank organisation, surely it should not be essential for the remaining members of the Association to have a quota at all.

At the Sheffield branch in January, when they had the pleasure of welcoming Sir Alexander King, he had laid bare the statements issued by the producers about their quota obligations, whom he accused, in accordance with their deliberations, of having a monopoly tendency.

Coun. GENT said he was convinced that those members, if they looked at the reports in the Trade Press early in February would see that a very substantial rebuff had already been given to the statement on quota.

He heartily agreed with Mr. Bernstein that M.P.s should be made *au fait* with the running of the exhibitors' business.

In 1944 he believed Sir Alexander Korda had stated that the quota could be complied with easily when there were 150 films available; he now stated in 1947, when there were only 44 British films available, that the quota could be increased to 50 per cent.

These statements needed to be taken up most severely. Furthermore, although certain studio space had been brought back into use and made available to certain of the producers to carry on their business, no one had heard of any additional studios or stages being built.

In view of the difficulties in the building industry it would be a long time before further studios were built. In the Monopoly Report nearly three years ago it had been urged that if there were a quota for exhibitors there must be a quota for renters. It could be seen that producers did not want a quota; therefore, it must be urged to the Board of Trade that neither did exhibitors desire it.

METCALFE

C. P. METCALFE thought it was evident from the report that there had been a considerable leakage of information from the Films Council.

In the Association's case it was a very partial leakage and concerned only the quota aspect. He would therefore add to the leakages.

The Cinematograph Films Council was composed of four exhibitor members, members of all other branches and some lay members. Some months previously when the time came for the new Quota Bill the Films Council formed a Quota Committee to make recommendations.

At that quota Committee all aspects were considered and the findings were laid before the Films Council, which decided to send that report forward to the Board of Trade, with the exception of the figures.



C. G. BERNSTEIN



H. S. GENT



C. P. METCALFE



SIR A. KING



E. J. HINGE

King Attacks Korda—"Wool Pulled Over Other Producers' Eyes and Rank Influenced"

He believed that all branches should be advised, and M.P.s and the general public approached.

The dollar question was exercising the minds of the public generally, who were very hazy as to what it meant. Even Mr. Eden had talked about the importation of films and suggested that they should be treated the same way as tobacco. If the importation of films was stopped, dollars were not stopped, because it was taken out in reissues.

The direct method of saving dollars was to get British films on the screens, and the general public must be made to understand that.

He was in full agreement with the document, which he thought to be splendid, but one or two things could be amplified, especially in regard to the branches. They should not concentrate solely on quota, because there were other things in the exhibitors' favour.

They had recommended arbitration, and weight could be added to that; they supported the control of 16-mm. films. He and Mr. Hinge had made every effort that all kinemas taking less than £100 should be eliminated from quota. They had tried for £200, but had failed. Another effort should be made.

The film producers did not object to those people being dropped out, because they were of little value to the Trade as a whole. Another point was that the Board of Trade should stop the spread of foreign control of British kinemas, which was in line with the policy of the Association.

PRINCE

M. PRINCE took up Mr. Metcalfe's remarks, some of which he had intended to bring forward, especially in regard to public opinion.

He had been speaking at Rotary Clubs and the Women's Institute, and it was gratifying to see how much interest had been aroused by an explanation of the true facts where actual hostility, through ignorance, had been paramount.

COUN. H. P. E. MEARS pointed out that the Association lacked representation in the House of Commons, and there was room for a Publicity Committee.

He was amazed that Sir Alexander Korda, who put over British films, had more influence at the Board of Trade than all the Trade put together.

C. P. METCALFE interpolated that he hoped the deputation would not water down the request for renters' quota. It should be full-blooded quota foot for footage.

It was a scandal that there should not be any studio space for five years.

The film studio was a factory making films for export. He contended the American employee in those studios would be just as able to express the British mode of life as foreigners employed in the Rank studios. There were already in this country technicians and producers who, if they had studio space and finance, would make as good films as any hitherto.

COUN. R. E. RICHARDS said the subject was the most vital which had been before them for many years and was so important that the Political Fund should be brought in.

Three years before the inquiry had been held on "Tendencies to Monopoly in the Film Trade."

On this subject back-benchers of the Government were holding an extensive inquiry in regard to the newspaper world, and if these quota proposals went through it would amount to the biggest monopoly ever known in this country.

A. B. WATTS quoted the case of a salesman from a British firm who had said that he was out for greater playing time and wanted 9 days at each situation after the first run, which was two or three weeks, which meant about 700,000 admissions for the period in a town of 200,000, which was absurd; and, after argument, he agreed it was absurd.

He had then stated that Mr. Watts would have to play more time, and had remarked: "You can quote me as saying so."

"Sir Alexander Korda, who has a great deal of weight with the Board of Trade, has determined that you must play longer time and more films."

On the question of studio space, was there any truth in the statement that M-G-M had five stages ready?

KING

SIR ALEXANDER KING said that he had been hoping that time would have been devoted in this debate to the consolidation of the exhibitors' position. A deputation was due to meet the Board of Trade, and it was necessary to know the attitude towards renters' quota and the same on exhibitors' quota.

The Act would be in force for ten years, and a reasonable quota was wanted for exhibitors.

He had been delighted to hear Mr. Watts' remarks, because although he liked Sir Alexander Korda, it would not stop him from fighting him. He had pulled wool over the eyes of some of the other producers, and Major Baker and Mr. Rank had been influenced.

On renters' quota, he for one would not hand over his booking to Mr. Carr, and who else was there from whom one could get the quota?

He was full of admiration for what Mr. Rank had done for the British film industry; he would show every one of his pictures, and one did not need a Quota Act to show these, but a quota was necessary to show pictures the public did not want.

Greens, of Glasgow, owned the biggest picture house in Europe and were surrounded by first-run houses, and it had been said: "Oh! He can show second run." He could not even get second run. He himself was in opposition to Mr. Green. This was the atmosphere which had to be fought. For what quota would they ask? If the figures were

checked up it would be seen there were some 26 independent circuits who would be asked to show 30 per cent.

If there were a hall in competition with a circuit there was no exemption. If there were five halls and a circuit 30 per cent. still had to be shown. For independent exhibitors it was 25 per cent., which meant every hall would require 40 British films, and to fulfil the quota for three halls it would require 120. If there were more than three the suggestion was 10 per cent.

The trouble was it would be more difficult with three halls than with five. If there were to be an exhibitors' quota he was not in favour of the exemption of those taking less than £100.

This was going to be the biggest fight ever, and he wished to show the Board of Trade that the Association represented 4,000 kinemas who were not going to succumb to Korda.

H. ELTON was very interested to hear Sir Alexander King's and Coun. Richards' dissent to exemption of kinemas taking under £100 because it was inconsistent to advocate exemption of such kinemas and at the same time to ask for inclusion of exhibitors of 16-mm. within the quota.

LEWIS

S. K. LEWIS asked for attention on one point. No reference had been made to the fact that the Advisory Committee to the Films Council were also asking for second-feature quota which would mean that where they were asked for 25 per cent. for first features and 20 per cent. for supporting there would, in fact, be a quota of 45 per cent. for British films, including shorts.

At the last deputation to the Board of Trade he had taken it upon himself to ask for a definition of a first feature and definition of a second feature and was told "that the first feature was the film that was played last in the programme any particular day."

He had then asked what happened in the case of an exhibitor who paid percentage for what was a first feature, flat for a second, and after the first house found the second better than the first feature, so reversed his programme. This had produced an impasse. If exhibitors were going to be harassed with a quota at all this split into two parts would only encourage producers who made "quickies" to rush in, thus bringing down the quality of British films.

He suggested the General Council give the deputation instructions to oppose in its entirety two different types of quota.

HINGE

E. J. HINGE remarked that after hearing Col. Lewis's remarks delegates would understand why he had at a late hour in committee the day before made the suggestion that there might be a change of ground and stand out

absolutely against any form of quota, because the whole business was getting so complicated that it would be impossible to comply with it.

Mr. Metcalfe and Sir Alexander King had given a true picture of what happened at the Cinematograph Films Council and it was because of the illogical thought displayed that he had come to the conclusion that whatever was done in the new Act was going to be so complicated that it would cancel out.

He wished to make it clear, because neither of the other members of the Films Council had done so, that exhibitor representatives had dissociated themselves from everything going to the Board of Trade from the Films Council.

He had resisted at every point any idea that renters' quota should be abolished and it had put them into an absolutely impossible position. First of all, there were the producers, who said airily in advance the number of films they would make, and every time they were short.

The quota exhibitors were supposed to fulfil at the present time had been largely based on the promises of Korda which had never been fulfilled. There was the impossible position where there was no obligation on the producer to produce a certain number of films, no obligation on the renters to rent any films at all with the exception of two monopoly firms who had the bulk of the films, but the exhibitor had to comply with a quota which was the result of a number being given, not arrived at by any legal process at all, just the same as thinking of a number.

When one came down to the supporting quota there was an absolutely chaotic state of affairs because it was tied up with some kind of cost test for the short films. They looked with great disfavour upon a number of shorts which exhibitors had been glad to show, that was films which entailed no cost because a photographer took shots of something like Hyde Park and added music to it and were astonished to know that these were highly successful in the provinces.

The only way to make these people understand was to give them a kinema and let them try themselves.

It was thought something had been achieved when the suggestion had been adopted for the exemption of kinemas taking under £100. The reason for this was that as far as the Board of Trade was concerned these halls provided a lot of defaults and from the renters' point of view they did not provide much revenue.

From the producers' view they were chicken feed. But the real reason for supporting it was that kinemas of that calibre were forced to book British films at uneconomic rents, which was why he hoped for support for Mr. Metcalfe's and his view.

It did not mean these kinemas would not show any British films but it would be increasingly difficult to get them at a rental they could pay.

The report was received and adopted.

TAX AND THE BUDGET "Not Last Word"

ADDRESSING the last meeting of the General Council, SIR ALEXANDER KING referred to the Budget. He said he did not think the last word had been said, and thought that an amendment should be inserted at the Committee stage. He hoped there would be an early meeting of the sub-committee before the next General Council.

The GENERAL SECRETARY replied that, owing to printing difficulties during the fuel crisis, the February report had not been circulated, but as soon as the arrears in printing were overtaken this would be done.

A very full report had been made on the matter, and it would be an item on the agenda of the next General Purposes Committee.

N. WESTERN

NEW PROBE INTO
TRADE AFFAIRSExhibitors Protest Against
More Pay, Less Electricity

DESPITE the fact that Wallasey kinemas have reduced electricity consumption, exhibitors allege that meter readings show an increase! No satisfactory explanation has been given, and inquiries are being made.

R. P. Rutherford referred to this at the meeting of the North Western branch meeting at Liverpool last week, when he asked if other exhibitors had had a similar experience. The staffs of his theatres, he said, had loyally endeavoured to curtail consumption, yet accounts rendered by the local electricity department charged him with more current than he had used.

He had written to L. Knopp, technical adviser of C.E.A., on the subject, and had received a reply stating:

"I have had one or two complaints regarding apparent increase in electricity consumption, and have discussed the matter with the Commissioners.

"In the case of direct-current supplies, when the voltage falls below standard—as happened during this winter—the meter tends to overrun, showing greater apparent consumption. It is almost impossible to state what this over-registration is in particular cases.

"This does not occur, however, in the case of alternating-current supplies, the meters registering accurately irrespective of voltage fluctuations.

"I suggest you approach your supply undertaking and see whether there is anything wrong in their installation."

Mr. Rutherford confessed he was puzzled. His theatres were connected to A.C. mains. He understood that consumers at Blackpool were to receive a discount to compensate for the effects of shedding the load. A letter had been sent to the Wallasey electricity authority, from which a reply was awaited. It had been suggested to him that the shedding of the electrical load had caused the meters to race. Whether that was so or not he did not know.

R. H. GODFREY said that at Northwich his theatre was on direct current, and although consumption had been "cut to the bone," meter readings appeared high. It was an interesting point that he would have to look into.

Other exhibitors said they would do the same.

A Social Survey

A MEMBER reported having received from a caller who asked for information for "Audience Research" (a social survey of British public opinion), of Aldwych, London. A variety of questions were asked; for instance, "Do you read the KINE?"

This exhibitor said he was curious to know what was behind this quiz and had declined to give any information unless he was satisfied the scheme had the blessing of the C.E.A. Other managers were to be interviewed. Did anyone know anything about this survey?

P. M. HANMER: We have enough to do looking after our own businesses.

The CHAIRMAN (W. J. Speakman) said he feared that some of these "social good-doers," when they had collected the information they wanted, would have another slam at the industry. There were a lot of books on the cinema industry; he was wading through one now, entitled "Socialising the Film," by a professor. Some of these well-meaning people were trying to advise the Government on how the industry should be run, and, having an academic and arty outlook, it seemed they really intended to have a slam at the film trade. One might assume anyone coming from the London School of Economics was competent to run the British film industry,

judging from some of the things which had been said and written, and when further progress had been made towards nationalisation, there might be a danger of them being swallowed up.

"No one can be prevented from giving information, but I say it would be opposed to the interests of the trade to do so," added SPEAKMAN. The interrogator should see Mr. West at 9.30 in the morning." (Laughter.)

Polling Day Closing?

P. M. HANMER asked what were the views of members on closing kinemas on the day of Sunday opening, polls to free staffs to work for campaigns and patrons to record their votes at times when otherwise they might be in theatres?

J. V. ROBINSON (A.B.C.) and A. KEEN (G.B.) said their principals were definitely opposed to the idea.

Visit to Switzerland

WHEN it was reported that the June meeting of the General Council would be held in Switzerland, R. P. RUTHERFORD asked: "Will the expenses of delegates be paid?"

The CHAIRMAN: No.

Renters' Quota

FOLLOWING consideration of quota proposals, it was decided to send a resolution to the Board of Trade stating the branch view that renters should also be required to carry a quota proportion of British films.

Wigan S.O. Dissension

A REPORT was given on the S.O. position at Wigan where the Watch Committee had invited two deputations, one representing the branch and the other local exhibitors, to state their views. Evidently there was some dissension amongst the Wigan exhibitors, eight of whom, it was stated, were opposed to Sunday shows.

The SECRETARY announced that he had called a meeting of Wigan exhibitors for April 24.

During discussion it was stated some of the Wigan exhibitors complained that the application to open had been made to the Town Clerk against their wishes. One of their spokesmen had been reminded that immediately permission to open on Sundays was granted the value of some kinemas would go up by £10,000.

CORPORATION BILLS OPPOSED

THE following report on the action taken by the Legal, Finance and Parliamentary Committee in respect to various Corporation Bills was approved by the General Council.

SWINDON: The Association's opposition to the powers sought for the provision of concert halls, lectures and entertainments was lost. It is proposed to appeal to the House of Lords and to press for the inclusion of the "Manchester Clause."

PRESTON: The Association's opposition to the powers sought to provide entertainments, lectures and exhibitions was successful and an appropriate clause is being inserted in the Act giving the safeguards required.

DUDLEY: The Association's opposi-



Michael Redgrave and Rosamund John as they appear in the Boulting Brothers' FAME IS THE SPUR, the Two Cities' production shortly to be Trade shown by G.F.D.

Trade Action on
Transport

"C" LICENCE TERMS

CONSIDERATION is being given to the possibility whereby film transport undertakings could come within the terms of "C" licences, according to a report approved by the General Council.

In collaboration with the Kinematograph Renters' Society and the Associate Film Carriers of Great Britain, Ltd., the C.E.A. has submitted to the Minister of Transport a memorandum which has been discussed in detail with Ministry officials.

The Minister has decided upon the inclusion of all "A" and "B" licence holders within the scheme of nationalisation but to exclude all "C" licence holders.

This decision, it is pointed out by the C.E.A., will tend to sectionalise the film transport industry into three groups, namely:—

- (1) Long-distance haulage served by the commission only.
- (2) Intermediate haulage served partly by the commission and partly by the existing hauliers.
- (3) Short-distance haulage served partly by the commission and partly by the existing hauliers.

The I.F.P. will seek to ascertain what exhibitor representation would be possible should a scheme of privately owned transport coming within the terms of reference on "C" licence be possible, as well as the possibility of any exhibitor-controlled scheme.

RADNOR MAY
REVOKE
S.O. DECISIONLegal Side of C.E.A.
Activities

THE legal aspect of the C.E.A. activities was presented in a report submitted to the General Council by the Legal, Financial and Parliamentary Committee. Prominence was given to a hint that the Radnorshire County Council would revoke its previous decision and grant the Sunday opening licence, which hitherto it had refused to Llandrindod Wells.

In regard to Llandrindod Wells Sunday opening, notice of motion was issued for an order of mandamus directed to the Radnorshire County Council, and on the hearing, leave given to proceed against the Radnorshire County Council. On February 19, the clerk to the County Council wrote that the Council had agreed by a majority of one vote to withdraw its objection to Sunday opening and the conditions under which cinema entertainment is granted were referred back to the General Purposes Committee for reconsideration at their next meeting.

Further action had been suspended pending the meeting of the General Purposes Committee, when it is expected that the necessary licence will be issued.

Compulsory Purchase

CORRESPONDENCE has ensued with the Welsh Board of Health relative to the proposed compulsory purchase of the Lyceum, Newport, by the Newport Corporation. The Welsh Board of Health replied in the following terms:—

"No application for confirmation of a compulsory purchase order for the purchase of the above-named premises has yet been received in this department. I am to state, however, that in the event of any such application being received your letter will be treated as an objection to the Order on behalf of Peter Norman Wright, the lessee of the building, and due notice of any public inquiry to be held will be sent to you. A copy of your letter has been sent to the Newport Town Council for their information."

E.P.T. and Assessment

THE case of the Yeovil R.D.C. v. South Somerset and District Electricity Co., Ltd., has been under consideration by your committee.

This was a case in which the electricity company claimed that Excess Profits Tax should be taken into account before arriving at an assessment. In the lower Court the electricity company was successful. The matter was taken to the Court of Appeal which has reversed that decision. The case may be taken to the House of Lords.

S.O. Licence Charges

THE Bradford Justices were charging 5s. per Sunday licence for each Sunday. The matter was taken up and Sunday licences are now granted at 5s. per cinema per annum.

Action Discontinued

MEMBERS will remember the action instituted by J. L. Godfrey and others against the K.R.S. in respect of certain action which it took and in which certain members of the Association were joined. Norman Hart (C.E.A. solicitor) has received a notice of discontinuance of the above action.

A UNIVERSAL - INTERNATIONAL PICTURE

JON HALL
VICTOR McLAGLEN
RITA JOHNSON
ANDY DEVINE

Milburn Stone William Brooks
Leonard East

VENTURE STORY

REX

CNCLR



GENERAL FILM DISTRIBUTORS LTD

DALTON: NOT OUR POLICY TO TAX UNITED STATES FILMS

Dollar-Saving Questions in Parliament

THE whole question of the importation of films from the U.S. is a matter better dealt with by other means than taxation, according to Hugh Dalton, Chancellor of the Exchequer. He made this statement in part of his reply to the Budget debate in the House of Commons last week.

The Labour Member for Eton and Slough, Mr. Levy, had suggested that U.S. films should be subject to a footage tax.

Mr. Dalton, in his reply, said that this was not his—or the Government's—policy. Referring to the tobacco tax, he said that his primary concern had been to save dollars, and he had been asked why that was the only way in which, at the moment, the Government appeared to be operating for economies: there were other directions in which it appeared that economies should be made.

Such matters as films and others which had attracted attention were, in his view and the view of the Government, better to be dealt with by means other than taxation.

Three Conciliation Boards Meet

The outstanding "assistant-in-charge" case, affecting Poole's, of Edinburgh, which resulted in deadlock at the meeting of the Area Conciliation Board of the Edinburgh and East of Scotland Section of the Scottish branch, and which was to have been the subject of a joint minute to the National Joint Appeal Board, has now been referred by the national secretary of the Managers' Society to the National Joint Appeal Board for decision.

A meeting of the Managers' Area Conciliation Board for the South and East Lancs branch has been arranged for Wednesday, April 30, and will be held at the office of the branch secretary, Mr. Littler, in Manchester.

The Board will consider yet another case of an "assistant-in-charge," and also one of a retrospective award of increased salary due to a manager, now dismissed, involving a Bolton exhibitor. Sam Butchart will assist in the presentation of the cases for his members.

An early date is being fixed for a meeting of the Managers' Area Conciliation Board for the London and Home Counties Branch to consider the facts of the case of a member of the Managers' Society who the society alleges was dismissed in circumstances which amounted to victimisation.

The case involves a well-known London exhibitor. It is understood that arrangements are being made for the presence of an independent chairman and that the nomination of the exhibitors has been accepted by the Managers' Society.

Kinema Ban Urged on Under Fives

Lambeth Trades Council has decided to urge the L.C.C. to alter the existing regulation and prohibit children under five attending kinemas with adults, and to prevent children of five to 12 attending last performances.

Ray Johnston Will Check on Franchises

W. RAY JOHNSTON, chairman of the board of Monogram, is now in Britain. He is making a general survey of the operations of franchise in Europe; and on the opinions which he forms will depend whether Monogram will or will not set up its own overseas distribution company.

He is to be joined by other Monogram executives in July, when, he says, discussions will go ahead to plan the U.S. distribution of Pathe product. It is possible that the first of these will be "Temptation Harbour."

Johnston, with a record of 33 years in the industry, says that the Monogram associate company, Allied Artists Productions, is to make six million-dollar pictures during the 1947-48 season. The combined plant output will be 26 pictures, including 14 Westerns.

CAPRA'S NEXT FOR M-G-M RELEASE

Frank Capra's forthcoming production, "State of the Union," starring Spencer Tracy, will be released by M-G-M.

Negotiations have just been concluded for this film to be produced under the Liberty Films' banner on the M-G-M lot.

Capra, now working on the screen play of the Lindsay-Crouse stage success with writer Anthony Veiller, plans to put the production before the cameras in early summer, as soon as Tracy completes his rôle in "Cass Timberlane." The two important feminine rôles will be announced later, Capra said. Samuel J. Briskin is executive producer for Liberty.

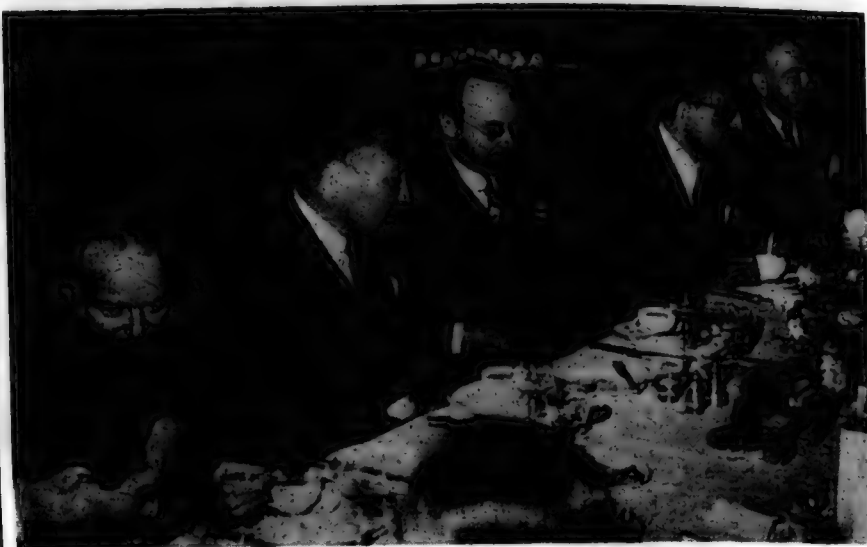
Northern Home to be Near Morecambe

The C.T.B.F. board of management, meeting last week, decided to set up an investigating committee to go into the Northern Committee's proposal—approved by the board—to set up a Northern home.

The Committee, consisting of Northern Benevolent Fund members, is looking out suitable sites near Morecambe and Lytham.

Margate S.O. Helps Charity

Contributions from the profits of the Sunday opening of Margate's four kinemas to local charities amounted to £379.



At the Paramount luncheon held for Hal Wallis: left to right—Lewis Allen (director of "So Evil My Love"), George Weltner, Hal Wallis, James E. Perkins, Joseph Hazen, Frank Farley

THE WEEK IN SCOTLAND

Cinema Club Told "More Fun in British Films"—Projectionist Awards

FLORA ROBSON, speaking as guest of honour at the Cinema Club luncheon, presided over by — Breckenridge, on Friday, stressed need for co-operation in all branches of the film industry.

The producer or the star could make a picture, but unless the operators, managers and staffs co-operated, there was not much future for any picture. Making a comparison between American and British pictures—having had experience of both, she said that in her opinion there was much more fun in British pictures because the industry was newer—in Hollywood it was just a job.

Charles Oakley followed with a most interesting address on "Foreign Films."

Thanks to Miss Robson and Mr. Oakley were voiced on behalf of the members by H. A. Tamplin, vice-president.

The annual Gleneagles outing has been arranged for Friday, May 9, and the next Cinema Club luncheon on Friday, May 2.

Projection Students at Paisley

Another successful year—the third—by Paisley junior projectionists culminated in the presentation of prizes to students of distinction at a social held in the Kelburne Cinema Café.

Prizes were presented by J. Ferguson, of G.B.-Kalee, to C. Cumming, J. Banaghan, J. A. MacKay, S. Martin, C. Paton, J. Wright, J. McVinnie. A vote of thanks to local managers for financial assistance, etc., was proposed by A. G. MacDonald, of La Scala, Paisley, organiser of the classes. Thanks were also expressed to lecturers D. McDonald (Bryce's Radio), R. Stevenson (B.T.H.), E. Cassidy (Kilpatrick's), M. Beer, G. Bell (G.B.-Kalee), P. Foy (Sound Equipment, Ltd.), R. Baker (Walturdaw), J. H. Maudsley (Ship Carbons).

Mr. MacDonald remarked that the objective of the classes had been to improve the standard of projection, and a great deal had been achieved in this direction.

D. McDonald proposed a vote of thanks to A. G. MacDonald, and presented a gift from H. Fenton on behalf of the students for his enthusiastic efforts on their behalf.

Edinburgh Names S.O. Deputation

Edinburgh exhibitors met privately last week to consider what reply should be made to the inquiry of the magistrates as to their views on the question of Sunday opening.

After an hour's discussion, it was agreed not to come to any decision, but to ask the magistrates to meet a deputation from the exhibitors. W. J. D. Russell (A.B.C.), J. S. Dunbar (G.B.), Walter Maguire, R. M'Laughlin, and the chairman and secretary, A. S. Albin and T. Graham Salmon, were appointed to the deputation.

Green's Circuit Dance

Members of Green's circuit from all over Scotland will attend the annual staff dance at the Playhouse, Ballroom, Glasgow, to-day (Thursday), from 11.30 p.m. till 4.30 a.m.

During the function, George F. Green will be presented with a silver rose bowl from the staffs by Charles Taylor, of Dundee, the oldest manager on the circuit.

Edinburgh to Belfast

J. T. MacDougall, manager of the Edinburgh Rutland, has been promoted manager of the Classic, Belfast, in place of T. MacDermott, who has gone to G.B. head office, London. Duncan Macgregor, Rialto, Kirkcaldy, succeeds Mr. MacDougall at the Rutland.

IN BRITISH STUDIOS

STUDIO NEWS AND VIEWS

Art Directors Make News at British National and London Films—the Collapsing House at Elstree—Victorian Opulence by Korda and Beaton—Shepperton's New Stills Unit

ART departments can always provide me, an experienced, hardened and cynical studio visitor, with some infection of the magic of make-believe. True, the magic for me lies no longer so much in the make-believe as in the mechanics and material behind it. For this reason, I can always get a schoolboyish kick out of the drawing-boards, the models and half-built sets where all the illusion and brilliant improvisation is still naked for the admiring tourist to enjoy.

Last week on my travels I had full measure of this behind-the-scenes magic: at Elstree, where strange and sinister proceedings are afoot for British National's "The Three Weird Sisters"; and at Shepperton, where the London Films' art department is creating nostalgic and decorative interiors for "The Ideal Husband."

At Elstree Wilfred Arnold, practical, matter of fact, as much a technician as an artist, has a set that is remarkable both as a fine piece of design and as a challenge to his ingenuity.

The set is a spacious hall with a curving stairway rising from it to a large gallery. It is built over and around the British National water tank, and is a strikingly spectacular piece of faded opulence. It is also collapsible: at least, Arnold devoutly hopes it is.

For this ornate domestic interior is designed, at the end of the story, to collapse, carrying with it the accumulated villainy of the piece, into the subterranean caverns of the disused coal mine over which it is built.

It will be a one-shot scene, an against-the-odds bet in which Arnold's careful calculations and planning, together with the skill and ingenuity of his craftsmen, are pitted against all kinds of unknown quantities, such as stresses and strains in various kinds of timber and the tensile strength of screws.

In order to minimise these odds, Arnold and his men have constructed this set rather as a child would have erected it out of gigantic building blocks, in small sections piled on top of each other. They are held by the flimsiest of connections, and even these will be removed on Collapse Day.

Under the floor, in the tank, is a maze of powerful strutting, each upright sawn in two and lightly hinged, middle and bottom, on opposite sides so that when they are all connected to a control point and a pull is exerted they will buckle inwards and downwards.

This will cause the floor of the set to sink downwards and the walls to come tumbling down—not too quickly Arnold hopes—and in the sequence described by the script. At least one other person who shares Arnold's hopes is actor Anthony Hulme, who, as the "rather dumb hero"—his own words—must be in the building

when the crash comes, and dash out in the nick of time.

Arnold has worked the whole sequence out on a small model which I saw demonstrated, but he has his fingers crossed about the real thing. So has lighting cameraman Ernie Palmer: some unkind person has told him that a while ago, when a similar collapse scene was staged in another studio, the first thing to fall was a huge oak beam—right in front of the camera lens.

DEALING WITH A SMELL

ARNOLD, incidentally, must be the demolition king of the studios just now. Just outside the office block he has a fine set erected for "Ghosts of Berkeley Square." It is the frontage of a Zeppelin-bombed building, broken and debris-littered, quite the most effective thing of the kind I have seen. It was realistic enough to cause two Scots visitors to remark that it "must have been a near one!"

Another of Arnold's nice bits of construction is a fine cellar incorporating a copy of what must be the oldest thing in central heaters, a mammoth stove feeding warm air through big pipes to the rooms in the sinister mansion.

The stove stars in a scene in which the weird sisters contrive to disconnect the air intake, with the result that the rooms are fed poisonous gases, some of which eddy back into the cellar itself.

Director Dan Birt, on his first feature assignment, and Ernie Palmer were trying to create a suggestion of menacing haze in the cellar with the aid of slow-burning rags, presumably soaked in paraffin, inside the stove. Said Birt: "When people write this



An unusual angle on a spectacular scene. Vernon Sewell directing a sequence for British National's *GHOSTS OF BERKELEY SQUARE*, with the camera close by him, finds a new vantage point from which to shoot

sort of thing they don't think what a business it is to get it on the screen. This afternoon we're going to try to photograph a smell."

RECOVERY FROM SNOW

STUDIO manager Fred Swann, holding a watching brief on the effort to devise a visible smell, told me that the studio is still catching up on small set-backs caused by the long spell of foul weather.

For instance, only recently were they able to take shots of Marlborough riding in his coach. Reason: the coach was snowed under out on the lot. Sequel: no sooner had the coach rolled out of camera range than it lurched and collapsed. One axle had rotted through.

Swann told me, too, how he had secured first option on the portable generators on the night the news of the electricity ban came through. He immediately 'phoned Mole Richardson, got the night watchman, cross-examined him for a director's private number, roused the executive at midnight and got his option.

MAKING A STATUE

ALSO at British National: the statue with a story. It is a statue of Raymond Lovell's grandfather, needed for a scene in "Ghosts of Berkeley Square." Lovell suffered

for the honour of being possibly the first actor to whom a film company has erected a statue. He had to lie in a warm wax mask, with tubes in nostrils and mouth, in order that a plaster cast could be taken of his face.

The resulting head was then decorated with mutton-chop whiskers, the features filled out here and there for the pomposity which becomes a Victorian statue, and then placed on top of a body which modeller Cæsar has deftly moulded into a flamboyant piece of frock-coated dignity. When I saw it, it was about to be coated with plaster for the final stage of moulding.

Master plasterer Barney Moodnick is in charge of the operations. A fine piece of craftsmanship which is just another routine job to the studio specialists.

VICTORIAN SHEPPERTON

AT SHEPPERTON the art department, headed by Vincent Korda, is very different from the British national team, who might, from their matter-of-fact manner and workmanlike approach, be factory draughtsmen. At Shepperton there is much more artistic temperament, and sets are apt to be called "decor," but the work is excellent.

"An Ideal Husband," the Technicolor picture in which

Continued on page 18

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Continued from page 17

Paulette Goddard is making her first appearance in a British studio, is a Victorian period piece. In all the sets I saw the expansive and expensive Korda style is plainly discernible.

Real silks and satins drape the walls of an astonishing all-pink boudoir set, taking the place of wallpaper. In the library a breath-taking paper figured with velvet pile, costing astronomical figures per yard, I was informed, covers vast areas between bookshelves. One—this one at any rate—boggled at the opulence of these sets.

THE BEATON TOUCH

EVEN Natalie Kalmus, I noticed, was wearing dark glasses. But this may have been the better to judge the colour values of the costumes of a mass of beauties, created—the costumes, I mean—by Cecil Beaton. They were certainly resplendent, fulfilling for once the cliché, a riot of colour, in cascades of silk, satin and other lavish and rich materials.

Beaton, too, has acted as a sort of superior set dresser, and has provided some choice knick-knacks, a word, I imagine, he would detest, for these extremely decorative backgrounds. Whatever else this Korda enterprise will turn out to be, it will certainly be spectacular. The old master is right back to his Denham form, and I imagine it is slightly vulgar to mention the word "money" in the Shepperton area.

NEW HOME FOR STILLS

OFF THE stages, away from the shimmering colours and the heavy opulence of re-created Victorianism, Shepperton is sternly

utilitarian. "Pre-fab" is the word for the new buildings, which are shooting up—a workers' canteen here, a scenery dock there, to add to the resources of the studios.

One building I examined in detail was the new stills department, of which Ted Reed will be in charge. It is a very fine self-contained unit, having in it processing, dark rooms, drying rooms, retouchers' room, washing section and offices, as well as a pleasant dressing-room and a spacious studio, with a wide double door to allow large props to be taken inside without difficulty.

Ted Reed, Gainsborough veteran, has supervised the layout of the department, which must be the largest in the country. He is especially pleased with the dark room, which has a central developing bench and ample space for two printers and two enlargers, as well as other apparatus. Reed has had to search for most of his new equipment, some of which is from war surplus stocks, and only a little new. But Ted is pleased with it, and will be a proud man indeed in a few days' time, when the department is finished.

THE NEW TEAM

REED has an old colleague in Bill Batchelor, who keeps a smiling, supervisory eye on the whole stills set-up at Shepperton as London Films' pictorial editor. Bill, who knows more than most people about the snags of snatching stills and news pictures in studios, has quite a sizeable staff these days.

There are two floor photographers, Ken Lee and Ray Hearne, and also a Press photographer, Leslie Baker, for news snaps and informal groups. In the stills department, apart from Ted

Reed, are Anthony Hopkins, his right-hand man; Joyce Bland, retoucher, and Douglas Luke, Tony Auguste, Tom Edwards, and George Murphy to look after the various phases of the work.

It's a staff that will soon be increased, I'm told; in fact, Batchelor is having difficulty in finding just the right types for some of the varied jobs that go to make up a stills team.

PINEWOOD BULLETIN

SURMOUNTED by the Wessex trade-mark, a rearing horse, a large double-sided and mobile news bulletin board at Pinewood keeps the Wessex unit on the set up to date with news of the picture they are making.

Pictures, press-cuttings and unit "gossip" are regular features. By an ingenious press-button lighting arrangement, viewers can see the latest "colour transparency" picture taken by still cameraman Max Rosher.

Signed pictures of stars Ursula Jeans, Jean Simmons and Cecil Parker wish the unit "good luck," and a long synopsis of the story of "The Woman in the Hall" enables everybody to know what it is all about. This bulletin board has been nicknamed the "Trojan Horse"—but so far no spies have been found lurking in its interior!

Cecil Parker and Jean Simmons, two of the stars now making "The Woman in the Hall," were included in the stars' team for the recently organised darts match, *News of the World* versus Pinewood, at the studios. With a close finish indicated, Cecil threw the winning dart and brought down the house.

LEONARD WALLACE.

R. HOWARD CRICKS DESCRIBES

Television in the Film Studio

LAST January my colleague James Benson and I were invited down to the Nettlefold Studios for the purpose of seeing the first trials of what may prove to be a most important development in studio technique: the use of television to enable technicians on and off the floor to see just what the camera sees. At the time, owing to the patent situation, we were bound to secrecy: now I am permitted to describe what we saw.

The pioneers of this system are Pye Radio, of Cambridge, and the development work has been in the hands of B. J. Edwards. W. Norris, studio manager, has been keenly interested in the tests; he has, incidentally, a reputation for trying out new things; two of his recent tests are of the Vinten Everest camera, and the B.T.H. mercury-cadmium discharge lamp. He has also experimented in the uses of radio for the control of location units.

The television camera consisted of quite a small unit, hung on the side of the Debie camera, and looking very much like a view-finder. Inside it was a 10-in. RCA Orthicon tube. The size of field corresponded to that of a 2-in. lens; obviously, some means will have to be provided, optical or electronic, to vary the field to match different lenses. The camera was controlled from a small unit hung on the dolly.

On the camera was Jack Parker (who filmed me in my schoolboy days). He found no objection whatever to the very

small additional equipment. Cyril Parkhouse, on sound, reported no interference. True, the system means one extra cable across the floor, but one extra cable among so many is not important.

The main control unit, power pack and monitor may be placed at any convenient point on or off the floor; on this occasion there was about 50 ft. of cable between the power pack and the camera. The control unit contained rows of knobs for adjusting the various circuits, but in practice all except the usual television controls may be pre-set.

One Defect

Beside this control panel was a small monitor screen. From the unit tubes may be fed at any reasonable distances. In this case there was one 12-in. tube in an upstairs editing room, but any reasonable number of tubes may be connected.

We watched the effect on the screen before and during the shooting of a scene. The value of seeing just what the camera saw was very obvious. But a defect of the system became apparent: the sensitivity of the television camera was, if anything, less than that of the film camera (a brightness of 300 foot-candles was, I was told, desirable). As a result, it was not until the lights were switched on that a discernible picture was obtained.

Obviously, the system will have a far greater value when it is capable of registering the scene before the lights are

switched on for shooting. Mr. Edwards told me that there was little doubt that this would soon be practicable.

The possibilities of the system need hardly be pointed out. On the floor, the director, the lighting cameraman, the continuity girl, can each have a separate screen, on which they can see just what is being photographed on the film. The editor can see what is being shot without having to be on the floor. The producer in his office can have a number of screens showing what is going on on each floor of a large studio. If radio facilities become available, it will be possible even for the producer to see what is being shot by a location unit.

A further possibility which we discussed over lunch was that the film camera as we know it to-day may vanish, and that instead there may be on the floor just a television camera, the picture being recorded in a separate picture-recording room, just as to-day sound is picked up by the microphone and recorded on distant recorders.

It might even be possible, again assuming the radio link, for topical events to be picked up on television cameras and recorded in the same picture-recording room.

These are not possibilities of the immediate future. But the television monitoring system is, and I fully expect to see the apparatus perfected within the next year or so, thus providing a valuable addition to studio facilities.

P. L. MANNOCK DISCUSSES

Personalities and Poor Planning

STARS BOOMED AND NEGLECTED

A PICTURE comes and goes; a personality persists. That is especially true if the personality is that of a performer who is given regular opportunities. Large sums of money are being paid to quite a frightening number of performers, star and character players, by British companies who, in return, determine those opportunities. In other words, there are so many actors and actresses on film contract to-day that no outsider can keep pace with them. An official list would be interesting, but its appearance is improbable maybe because it would not rebound to the credit of our production chiefs.

It is commonplace to note in theatre programme casts and in the rollicking pages of the *Radio Times*, the announcement (usually in italics) that Mr. So-and-so or Miss Thingummy is appearing by permission of, or by arrangement with, this or that British film company. The impression presumably aimed at is that such artistes are allowed to snatch, for special occasions, such stage and radio offers as can be fitted in with what is, by implication, their major life-work in the studio.

In general, this is a gross misleading imposture, doing considerable injustice to actors and actresses, and principally affording

unpaid advertisement for film production companies.

WELL over half the artistes, whose film contacts are thus blazoned, do far more work on the air and on the stage than in the studio—although they often make much more money from film contracts which condemn them to months of studio idleness. It would, indeed, be far more logical if screen credits mentioned B.B.C. and theatre contracts—but offhand I cannot recall a single instance of this.

I would like to see a complete abolition of this "permission" by-line, which is of very doubtful publicity value to anybody so long as conditions are as they stand to-day. Its effect is mainly that of faint irritation, or indifference. What do the public care if an artiste working in one medium is on contract to somebody in another medium?

It would be not quite so pointless if British films were doing the best they can for their contract performers. They are not doing so. Take the biggest names—those of stars who have been built up by successive pictures and general propaganda. The two most popular feminine British stars to-day are without future plans for more than very immediate commitments.

A month ago neither of them knew what her next film was going to be. One of them at this moment is at work in a picture; but if either of them knows her subject plans for the next twelve months, I shall be considerably surprised.

THIS, I proclaim, is inexcusable mismanagement of British film assets of vast (and proved) box-office value. It is peculiarly strange in the case of these two actresses, whose undoubted abilities have been scientifically exploited into national—indeed, international—celebrity. But it also holds good of the numerous stars on contract who have never been put into successive pictures for years. In several quarters I notice that the story department of a company picks subjects without, apparently, the faintest reference to the stars under contract to that company.

Now, no succession of films, however brilliant, can reap their full meed of success without star appeal. Even our handful of directorial geniuses recognise this by including known names. But what of the unknown names, whose owners must bear the known names of to-morrow? A single picture can never be relied on to establish them. Stars hardly ever arrive overnight. They are steadily impressed on the public mind over a period, falling out en route if unworthy. And this is exactly what our producers should be doing; and it is exactly, despite their files of contract artistes, what they are not doing.

In the face of this, who can blame any British star for succumbing to the dangled contracts of California?

IT IS all the result of poor planning in a vital side of film-making—probably the most vital side of all. While the machinery of our production often strikes one as over-organised, the use of the one magnetic public factor, personality, seems haphazard, impulsive and wasteful. Can anyone doubt the effectiveness of Hollywood's star policy?

To-day, any star of standing can boost up his salary to great heights because of studios competing for his services. Also, stars on contract get farmed out to other companies. In neither case does the star get the same volume or kind of publicity that comes to a contract artiste systematically exploited over a period.

AS I WRITE, the A.C.T.'s recommendation of Joint Production Committees has not yet been debated. Without any knowledge or even inkling of what will be decided, I declare myself in favour of such committees—with rigid reservations.

On the physical side of production, much could be done, by consultation, to avoid waste of time caused by bad planning; and this would obviously mean greater output—the all-important goal of the Industry. But there it should stop. On the creative side, any such proposed co-operation will naturally and rightly be resisted.

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At Denham

"CLOSED CARRIAGE" (Two Cities)

Producer, W. P. Lipscomb; director, Brian Desmond Hurst; production manager, Andrew Allan; unit manager, Roy Goddard; first assistant director, Tom Payne; camera lighting expert, Erwin Hillier; camera operator, Bob Thompson; art director, Alec Vetchinsky; set dresser, Arthur Taksen; continuity, Olga Brook; casting director, Maud Spector; director of wardrobe, Eleanor Abbey; wardrobe supervisor, Harry Haines; make-up supervisor, Toni Forzini; hairdresser, Vivienne Walker; stills, Dennis Reed.

"VICE VERSA" (Two Cities).—A full production unit list appeared in the KINE. of March 6.

In Belgium

"AGAINST THE WIND" (Ealing)

Producer, Michael Balcon; associate producer, Sidney Cole; director, Charles Crichton; production supervisor, Hal Mason; unit production manager, L. C. Rudkin; first assistant director, H. W. Kratz; second assistant director, G. L. T. Scott; third assistant director, S. A. Kershaw; script and liaison, N. MacDonald; continuity, Jean Graham; assistant continuity, F. D. Manheim. Camera crews (first unit): lighting, Lionel Banes; operator, Paul Beeson; first assistant, G. Levy; second assistant, A. Douet; (second unit): lighting, Gerald Gibbs; operator, Peter Newbrook; first assistant, G. Turpin; second assistant, H. Smith; chief recordist, Stephen Dalby; recordist, G. Widdows; boom, A. Steadman; art director, J. Elder Wills; assembly, Barbara Bennett; wardrobe supervisor, A. P. Mendleson; make-up chief, Ernest Taylor; assistant, Harry Dave; hairdresser, Marjorie Whittle; chief floor electrician, A. Spurgeon; properties, R. Tull and G. Knapp; wardrobe (ladies'), Mrs. Crutchley; (men's), L. Stewart.

"IT ALWAYS RAINS ON SUNDAY" (Ealing).—A full production unit list appeared in the KINE. of March 6.

At Elstree

"THE THREE WEIRD SISTERS" (Br. National)

Executive producer, Mr. Louis H. Jackson; director, Mr. Dan Birt; production manager, Fred A. Swann; first assistant director, Leigh Aman; second assistant director, Gerald O'Hara and Douglas Twiddy; third assistant director, David Tomblin; continuity, Joan Davis; assistant continuity, Thelma Orr; art director, C. Wilfred Arnold; assistant art director, Geoffrey Somerton; scenic artists, Gilbert Wood and Olga Lehmann; director of photography, Ernest Palmer; camera operator, Moray Grant; focus operator, John Dean; clappers, C. Davies; loader, Johnny Bond; recording director, Harold V. King; sound recordist, G. Adams; sound cameraman, Michael Bassett; boom operator, Eric Bayman; boom assistant, R. Shore; still photographer, Frank Buckingham; assistant still photographer, Charles Reed; wardrobe mistress, Mrs. Tweedy; editor, Monica Kimick; make-up artist, Henry Hayward; make-up assistant, Dave Aylott; hairdresser, A. G. Scott; director of music, Hans May; assistant director of music, Wilfred Burns; buyer, Dudley May; assistant buyer, A. Wisbey; floor manager, Arthur Moss; master carpenter, Arthur Searle; master painter, Reg. Wildman; master plasterer, B. Moodnick; chief electrician, Tom Sullivan; property master, Frank Davies; charge hand electrician, Alex Hawes; set dresser, Bill Osborne; floor props., J. Tyrrell; grips, A. Brand.

"BRIGHTON ROCK" (Charter Films).—Moved to M-G-M studios from Welwyn. Full production unit list appeared in the KINE. of February 13.

At Islington

"WHEN THE BOUGH BREAKS" (Gainsborough).—A full production unit list appeared in the KINE. of March 6.

At Pinewood

"WOMAN IN THE HALL" (Wessex) and "BLANCHE FURY" (Cineguild).—Production unit lists appeared in the KINE. of March 6.

At Riverside

"THEY WALK ALONE" (Alliance)

Executive producer, James A. Carter; producer, Victor Hanbury; director, Lance Comfort; first assistant, Dicky Leeman; second assistant, Stan Cousins; third assistant, K. Endine; production manager, Frazer Foulsham; production assistant, Peta Eastwood; production secretary, Lorna Eastwood; unit location manager, Pat Kelley; director of photography, Stanley Pavey; camera operator, Montie Berman; focus operator, Johnny Lyons; recording supervisor, George Burgess; sound recordist, Len Page; sound camera operator, A. Kelly; art supervisor, Andrew Mazzei; art director, Ivan King; art location manager, Guy Simmonds; editor, Lito Carruthers; first assistant, Valerie Leslie; continuity, Elaine Schreyeck; assistant continuity, Jean Dyball; casting director, Nora Roberts; still photographer, Cyril Stanborough; assistant still photographer, P. Bishop; make-up artist, Nell Taylor; hair stylist, Ida Mills; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, A. Binney; wardrobe assistant, M. Goodfellow. Heads of departments: Carpenters, Peter Dukelow; property, J. Bigg; plasterers, W. Knapman; painters, Ronnie Eversfield; electricians, L. Ray. Publicity, Evelyn Barrie.

At Shepherd's Bush

"RESCUE" (Gainsborough)

Producer, Sydney Box; associate producer, Roy Rich; director, Ken Annakin; production manager, A. Alcott; cameraman, J. Cox; supervising art director, G. Provis; art director, R. Yarrow; wardrobe supervisor, Julie Harris; editor, A. Roome; assistant editor, E. Seal; make-up, W. Partleton; stills, J. Jay; sound supervisor, B. Sewell; recordist, L. Hammond; assistant director, E. Morris; second assistant director, G. Baker; third assistant director, P. Comby; camera operator, D. Harcourt; first assistant camera operator, R. Taylor; second assistant camera operator, J. Alcott; continuity, Shirley Finn; assistant continuity, M. Whitty;

hairdressing, F. Steiger; wardrobe mistress, D. Smith; wardrobe master, W. Neale; loading, W. Law; sound camera, G. Temple; boom operator, G. Hitchcock; assistant boom operator, N. Dale; property master, A. Rumsey; production property assistant, Fred Smith; draperies, Frank Williams; floor electrician, Stan Foster.

Location unit, French Alps: Camera-man, Philip Grindrod; camera operator, Len Harris; assistant cameramen, John Harris and Paul Wilson; second assistant director, Albert Becket; continuity, Shirley Finn; location manager, George Pitcher.

"GOOD TIME GIRL" (Gainsborough).—A full production unit list appeared in the KINE. of March 6.

At Shepperton

"AN IDEAL HUSBAND" (London Films)

Vincent Korda, art director, with Frederick Bellon as assistant; Cecil Beaton, dresses and general decor; Phil Brandon and Hugh Stewart are associate producers; Georges Perinal, lighting, with Ronald Cross and Technicolor technicians; Denis Coop, operator; Elizabeth Montagu, dialogue supervisor; production manager, Jack Clayton; first assistant director, A. R. Hill; second assistant director, Richard Gade; third assistant director, C. Brandon; continuity, Peggie McClafferty; casting director, D. Holloway; assistant, W. Hurley; studio publicity, Enid Jones; first draughtsman, J. Sawyer; second draughtsman, J. Jones; set dressing, Stirling Field; buyer, G. Durant; assistant decor, Mrs. Cobb; wardrobe, R. Henderson; assistant, I. Baker; stills, B. Reed; sound camera, J. Dooley; boom operator, D. Furderer; assistant, L. Dawson; editor, Oswald Hafenrichter; first assistant cutter, E. Burback; second assistant cutter, B. Warren; chief make-up (men), U. P. Hutchinson; chief make-up (women), D. Hamilton; chief floor make-up, W. Forde; assistants, J. O'Gorman and C. Frost; hairdressing, G. Weston; assistant, J. Shear; and chief floor electrician, F. Burrows.

At Southall

"THINGS HAPPEN AT NIGHT" (Alliance)

Executive producer, James A. Carter; producer, St. John L. Clowes; director, Francis Searle; production manager, T. S. Lyndon-Haynes; assistant production manager, Jimmy Shingfield; production secretary, Myra Osborne; first assistant, Leon Bijou; second assistant, Clifford Smith; third assistant, Geoff. Haine; fourth assistant, John Dacombe; director of photography, Leslie Rowson; camera operator, Ken Talbot; clapper, Walter Lasserley; loader, Michael Reed; art supervisor, Andrew Mazzei; art director, Harry Moore; recording supervisor, George Burgess; sound recordist, H. C. Pearson; boom operator, Fred Tomlin; sound camera operator, Gordon Hay;

hairdresser, Jean Bear make-up artist, George Turner; still photographer, Harold Hanscomb; casting director, Nora Roberts; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, Ellen Trustler; wardrobe assistant, Olive Swinney; buyer, Jimmy James; editor, Eily Boland; assistant cutter, D. Hawkings; continuity, Marjorie Owens; assistants continuity, Ann Stanborough (trainee); studio publicity, Evelyn Barrie

At Walton-on-Thames

"THE MILK WHITE UNICORN" (John Corfield)

Producer, John Corfield; director, Bernard Knowles; production manager, Vincent Permane; assistant production manager, Noreen Hipwell; first assistant director, Paul Kelly; second assistants, John Moxley and Clive Midwinter; first camera assistant, Ken Hodges; continuity, Marion Ward; assistant continuity, June Faithfull; sound recordist, Tommy Meyers; boom operator, Jack Davies; art director, Norman Arnold; wardrobe supervisor, Felix Evans; director of fashion, Roy Montgomery; mixer, Cliff Sandall; stills, Harold Saunders; and publicity director, Dora Dobson.

At Worton Hall

"MINE OWN EXECUTIONER" (London Films)

Producer-director, Anthony Kimmins; producer, Jack Kitchen; production manager, K. J. Horne; first assistant director, Bill Kirby; second assistant, Guy Hamilton; third assistant, John Causey; continuity, Winifred Dyer; assistant continuity, Angela Allen; lighting cameraman, Wilkie Cooper; camera operator, Freddie Francis; focus puller, W. Lee; clappers, H. W. Kotze; art director, W. C. Andrews; set dresser, Ann Head; sound supervisor, W. H. O. Sweeney; sound mixer, Alan Allen; sound camera operator, Aubrey Bower; boom operator, Peter Butcher; assistant boom operator, Peter Myers; sound maintenance, Norman Daines; camera engineer, H. R. Boakes; camera grips, H. Newman; special effects, Ned Mann, Percy Day, Jack Welsh; stills photographer, H. Hopking; film editor, Dick Best; cutter, Derek Armstrong; chief studio electrician, George Doble; wardrobe supervisor, Bob Henderson; dress designer, Alan Haines; chief make-up, John O'Gorman; hairdresser, Doris Cummings; master propertyman, Frank Smith; master plasterer, A. E. Brown; master painter, H. Price.

At Marylebone

"THE HOUSE OF DR. BELHOMME" (D.S. Films)

Producer-director, Digby Smith; production manager, Donald Wynne; camera, Stanley Clinton; continuity, Jean Eckart; art director, James Marchant; editor, Joseph Levine; stills cameraman, Michael Scott; publicity, Raymond Leader; original story and screen play, Oswald Blakeston.

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FILM PRINTERS & LABORATORY INSTALLATIONS

THE TECHNICIANS' CONFERENCE: Special "KINE." Report by P. G. BAKER

A.C.T. Wants Safeguard Against Financial and Material Waste in Studios

USE OF "PRESSURE" URGED IN SETTING UP JOINT PRODUCTION COMMITTEES

OVER 400 technicians, members of A.C.T., who took part in the union's annual general meeting over the week-end, authorised the General Council to use "pressure" in bringing the film business into line with other industries by setting up Joint Production Committees. These committees would be designed to eliminate financial and material waste in film production, which General Council member Ralph Bond predicted would eventually bring about a repeat of the pre-war studio crash.

Here are some other points from the two-day session:—

The Film Industry Employees' Council recommendations to the Board of Trade on the new Films Act were approved. U.S. renters were criticised for putting out false propaganda concerning British film exports.

Members expressed dissatisfaction with the methods of film censorship and the regulations applying to children's cinema club performances.

The union gave its complete support to the film critics who, it said, should have every freedom to say or write honest opinions about pictures.

Members approved the General Council's progress on the feature agreement and on the setting up of a full apprenticeship scheme. They rejected a resolution from Southall demanding that the union takes less interest in political activities.

Here is a detailed KINE. report on the proceedings:—

President's Address

The president, Anthony Asquith, opened his address with a plea for better co-operation between nations by means of films. He then went on to discuss British film-making problems in particular, and said:

"We have a great opportunity profitably to state our point of view imaginatively to hundreds of millions of people throughout the world. Therefore, we want our Government, through the new Films Act, to provide machinery to encourage our film effort and safeguard its experiments in advancing technique, and in raising public taste. In other words, we want the new Films Act to pass from the stage of narrow protection to that of encouragement and stimulus for the production of that type of film which we alone can make—British films, in the best sense of the word."

Asquith spoke about the progress made by A.C.T. in looking after the working conditions of its members, referring specifically to the new feature agreement which has been negotiated with the B.F.P.A.

The Debate

First topic for discussion was the question: "Should A.C.T. have members in the other camp?"

Sydney Bremson, moving a resolution for Denham, said that many A.C.T. members were on employer

committees. They were put in the difficult position of having to argue conditions and wages for certain jobs with some of their fellow members. He wanted A.C.T. members barred from any Employers' Panel.

During the discussion, a Denham shop steward brought one example to light. The Boulting brothers, he said, being good A.C.T. members, were put in a difficult position during their production of "Fame is the Spur" at Denham.

They sat on an Employers' Panel to argue about Saturday afternoon work. Because of this unfortunate event, said the speaker, the whole position was "muddled."

Ralph Bond pointed out for the General Council the difficulties that such a resolution would cause in negotiations with the short films side of the industry. He wanted the resolution referred to the General Council for consideration. This was agreed.

Sydney Cole, vice-president, moved the composite General Council and D.A.T.A. resolution calling members to endorse the F.I.E.C. quota recommendations to the Board of Trade and urging the Government to adopt the proposals in the new Act.

Ivor Montagu, General Council, said that opposition would come from the U.S. renting influences. The proposals would not be adopted without a struggle. Recent speeches by Sir Stafford Cripps and Hugh Dalton showed that there were certain obligations attached to the U.S. loan. The U.S. would drive a hard bargain.

He went on to allege that Eric Johnson, president of the M.P.A.A., had given the U.S. Government a guarantee that Hollywood films would continue to support capitalist interests. This type of domination must not happen in this country. American trade unionists in many ways were subjugated by Washington jurisdiction. He felt that Britain could give a lead to U.S. film workers.

Ralph Bond, speaking for the General Council, said that U.S. interests would fight against further exhibitors' quota by handing out propaganda about how well British films are doing overseas.

He gave these facts:— Eric Johnson had said in 1940 that British films in the U.S. grossed 3,700,000

dollars and made 1,300,000 net, which meant that £400,000 only came into Britain. The 1947 income, Johnson had estimated, would be £2,500,000. On the other hand, Bond continued, *Variety* quotes that last year U.S. films took £52,500,000 in foreign markets, which represented 40 per cent. of total Hollywood earnings. Nearly £20,000,000 was taken in Britain.

Eric Johnson, Bond went on, had been quoted in a KINE. transatlantic cable as saying that he hoped that overseas earning percentage would go up to 50 per cent. as a result of his trip to Britain and Europe.

"The adverse balance of trade is increasing at a steady tempo," said Bond.

He also quoted Murray Silverstone as saying that British films had 20 per cent. of the screen time in British cinemas: that between 27 and 30 British films were shown in London in 1946 on the three major circuits, and that out of 156 total showing weeks, 126 weeks had been occupied by U.S. product.

"It is a matter of life and death for this country that we maintain exhibitors' quota," he concluded.

There was loud applause from the members, who passed the resolution unanimously.

Children's Films

DONALD ALEXANDER, D.A.T.A., moved a resolution calling upon the Ministry of Education to instruct local authorities "that it is their duty to ensure that the conditions under which children at present attend the cinemas, and in particular the Children's Cinema Clubs, are not frustrating the efforts of teachers."

He referred to the exclusive KINE. story of last week concerning the decision of the County Councils' Association to send a delegation to the Ministry on the whole subject of censorship and child film-goers.

The problem, he went on, fell into two sections—children going to adult shows and the children's clubs. It might become necessary, he thought, for a bar to be put on cinemas like public-houses to keep out children under 16 years of age.

Ivor Montagu: "The only Russian film which received great popularity over here was given an 'A' certificate; but it was made for the Russian children's cinemas. The whole matter is that it is very dangerous to think that the Board

of Censors or the local authorities can accurately censor films. It is dangerous to take away any right of a parent to choose which films its child should see."

KAY MANDER, Basic Films, suggested that local authorities grant licences only if a committee of teachers, parents and cinema owners was set up to run the Saturday clubs.

J. C. ROGERSON, British Paramount, said he would vote against the resolution because, as a parent whose son went to a Saturday club, he thought the resolution was one for a parents' association and not A.C.T.

On being put to the vote the resolution was carried.

The Critics

A.C.T. members then criticised people who criticise the film critics. Bill Mason, of Shell, moved a resolution welcoming free criticism of films and deploring any attempt to limit this freedom.

NORMAN HUDIS, a member of A.C.T.'s publicity group: "I have found nothing but support for the British film industry from the Press generally, from the smallest fan magazine to Fleet Street."

After more discussion, an amendment to change the word "free" to "constructive" was lost and the original resolution passed.

Sunday's debate started on another educational note. Members passed a resolution approving the General Council's policy of international film co-operation. Then they argued about the merits and demerits of B.K.S. meetings. The Southall resolution asking for co-ordinated activities with the B.K.S. to avoid any overlap of interests was not passed.

Resolutions Withdrawn

Two resolutions demanding stronger action to bring a new Feature Agreement into being were withdrawn following a statement from Charlie Wheeler.

WHEELER said that he was in possession of a letter from Sir Henry French, director-general of the B.F.P.A., which stated that there would be retrospective payment for members as from January 1 no matter when the final agreement was signed.

Later, KEN GORDON told members that within the next few weeks all A.C.T. members would have to back the newsreel section to see that employers signed the new newsreel agreement. He said that the Government must see that the C.E.A. does not stop the showing of newsreels or that the prices paid for the reels is so low that the economic position caused a loss of earnings to newsreel men.

RALPH BOND, speaking for the General Council, explained A.C.T.'s attitude during the fuel crisis. The G.C., he said, considered the reels as vital as the Press, and in asking the Government for one reel at least to be permitted to be issued, suggested that the commentary be approved by the C.O.I. to make sure that the reel was given no unfair bias. Bond said that this raised the whole problem of newsreel bias, which should be stopped. A.C.T., he alleged, had made inquiries concerning one reel and had found that the "typical housewife" who derided the Strachey bread ration from the screen was, in fact, employed as cleaner by the newsreel concern.

GEORGE ELVIN next criticised the B.B.C. for its anti-trade union attitude. He said that the Corporation was paying television cameramen 50 per cent. less than a junior man in a film studio, a typical wage being £7 5s. 6d. He assured B.B.C. members present that

(Continued on page 46)



R. BOND

ACCOUNTS HEARD IN PRIVATE

There is a deficit of £912 17s. 5d. in the A.C.T. fighting fund account. During the year, members were told in a circulated statement, £2,609 was spent on strike and dispute pay. The deficit was transferred to the general account.

Members went into private session on Saturday evening to argue about the union's finances.

The balance-sheet shows a bank overdraft, secured on the property at 2, Soho Square, of £4,790 11s. 9d. There is no "cash in bank" entry, compared with the £12,037 of last year. The assets include: Cash in hand, £17 5s. 3d., and freehold property at 2, Soho Square, £18,208 19s. 6d.

The general fund account shows an income of £10,923 14s. 10d. from subscriptions, and with a balance brought forward from the previous year of £6,405 13s. 6d. The fund shows a balance in hand of £7,940 4s. 8d. this year.

POPULAR FILM FALLACIES—No. 1

"Why Not Separate Shows and a Continental Second Feature?"

W. R. FULLER REPLIES TO A PUBLIC CRITIC

W. R. FULLER, General Secretary of the C.E.A., used the correspondence columns of the *Times* this week to explode two popular fallacies about films often advanced by the Industry's critics.

A *Times* reader, Mr. R. D. Mead, had written saying that pressure of public opinion should be used to secure separate film shows instead of continuous performances, and to abolish the present second feature and have it replaced by good Continental pictures.

Here is Mr. Fuller's reply:—

"Mr. Mead writes that pressure of public opinion can bring about what he considers to be necessary changes in the running of cinemas in this country. It is public opinion, however, that insists upon his alleged evils of continuous performance and the double feature programme.

"Exhibitors are servants of the public, and have spent a great deal of time in ascertaining their patrons' wishes. Quite recently the Bernstein circuit published the result of a questionnaire of its patrons which showed a large majority favouring double feature programmes. We know from previous experience that this view of a section of our patrons is representative.

More Films May Cost Less

"The expenditure of dollars on second feature American films is small, as they earn much less than first features. To forbid their import would increase the demand for American first features, which earn the bulk of dollars. These would command higher rentals and thereby increase remittances of dollars. Paradoxical though it may appear, if American imports of films were increased by, say, 50 per cent., the dollar remittances would probably decrease, as the increased supply would cheapen the rentals demanded.

"It is wrong to classify all American second features as worthless. They fall into grades of quality such as good, fair, poor or bad, in much the same proportion as other production produced in quantities for the entertainment of the public. The final test is the expressed liking of the public for these second supporting features, otherwise they would not be produced or shown.

Filngoers Not Interested

"As to the substitution of good Continental films, we should be happy to do so, but the fact is that the public, except in a small handful of situations, and how small is the number I hesitate to indicate, is not interested. These films receive outstanding support from the Press and the B.B.C., and it may be that this advocacy will ultimately bring about a change

in public taste. Until it does so there is no reward to compensate exhibitors in an endeavour to run contrary to the expressed opinion of their patrons for American second features, or for British, if our producers cared to embark on cheaper production.

"Similar comments apply to continuous performances, which evidently suit patrons, otherwise these would have been changed long ago. Exhibitors are quite alive to their responsibility to the public, but the heavy expenses of production, coupled with relative cheapness of prices of admission, after allowing for a substantial entertainments tax, necessitate due regard being paid to circulation."



Tom Conway and Jane Greer in *THE FALCON'S ALIBI*, to be Trade shown by RKO-Radio on Friday, April 25, at Studio One, at 10.30 a.m.

IN YOUR OWN WORDS—Letter to the Editors

How British Films Are Invading the S. African Market

WITH a certain amount of experience in the West African territory, I would like to correct certain points made in the article appearing in the April 10 issue of the *KINE*, which, in my view, are not entirely accurate.

It is stated there are a number of prospective pioneers intent on opening up the country on sub-standard, but London equipment suppliers will say there are many inquiries, but this is as far as it goes.

My friend, A. Barakat, chairman of the West African Picture Co., of Lagos, to whom I have shipped many hundreds of film programmes during the last ten years, and who is also a co-director of this company, has two 16-mm. projectors already in the country. He has been approached by many prospective exhibitors, but in most cases it is capital outlay which is lacking, coupled with the memories of other exhibitors in the past who have had to close down owing to the many difficulties with which they found they had to contend.

As regards the predominance of American films shown in West Africa for the past years, one cannot say that this territory is alone in this respect, for reasons which are known to us all. The major American companies, with their large resources, were the only ones who could accept the nominal rentals which the exhibitors could afford, and these films were not shipped until six months or so after release, for which releases a large number of copies had been printed.

We cannot agree with your Accra correspondent that it is becoming increasingly difficult to obtain good British films. On the contrary, the British distributors are showing—to us at all events—an increasing appreciation of the

limitations of the territory to-day, and are doing all they can to encourage *bona-fide* exhibitors to build up a business which one day could reward them with increasing revenue for their ever-improving films.

As an example of this, we have contracted for 35 Eagle-Lion feature films over the past 15 months, most of which have now been shipped. These contracts included films such as:—

"Henry V," "Blithe Spirit," "School for Secrets," "Theirs is he Glory" and "Brief Encounter."

We have also a continuity of contracts with Pathe Pictures and British and Overseas Film Sales.

JOHN L. STRICKLAND,
Managing Director,
Baraland, Ltd.

7, St. Mary's Grove,
S.W.13.

Harold Auten's New Post with United Artists

Major Harold William Auten has been appointed assistant European division manager for United Artists by Walter Gould, foreign manager.

Major Auten, who will work in close co-operation with William (Bill) Levy, the company's division manager for Europe and the Near East, entered the industry in 1937 as a member of Warner Brothers' sales organisation.

£242 Danilo Theft

The theft of property valued £242 from the Danilo Cinema, Quinton, Birmingham, had a sequel at Oldbury, when John Gorscadden, a motor mechanic, Round Hill Bungalow, Wyre Forest, Bewdley, was remanded in custody.

Unions Should Shape Industry's Future Development

—Says Equity Leader

"THEATRE and cinema owners are only interested in the making of money irrespective of any artistic standards. Technicians cannot do without artists—and it is these people who should shape the future of the industry."

The speaker was Gordon R. Sandison, general secretary to the British Actors' Equity Association, who was fraternal visitor to the A.C.T. conference.

Sandison told A.C.T. men that until recently Equity had paid too little attention to its film production interests. But recently it had become affiliated to the F.I.E.C., had completed a standard film contract for all artists and had appointed for the first time a film organiser, Eddie Latimer.

He appealed to technicians to help build up 100 per cent. co-operation between the men on the floor and the actors and actresses.

CINECOLOR WANTS PLANT IN BRITAIN

The KINE. understands that the American company, Cinecolor, is planning to set up processing facilities in Britain. Many films are being produced with the colour system, and the British release prints have, at present, to be processed in the U.S. laboratories. Ray Johnston, Monogram chief, whose company is set to make a series of pictures in Cinecolor, predicts a big future for this process, and says that it is of considerable importance that facilities become available in this country.

Elvin: "We Were Wrong"

George Elvin, general secretary of A.C.T., has admitted that the union's original information on the recent Australian production controversy was inaccurate. A.C.T. wrote to the Australian Council of Trade Unions pointing out that technicians working on British films in the Dominion were being underpaid.

Michael Balcon, producer of "The Overlanders," challenged the union: the dispute was subsequently sent to the B.F.P.A. for arbitration. Letters have been exchanged between George Elvin and Sir Henry French. Elvin, admitting the error, says that the matter will be put right with the Council in Australia.

Lanes A.B.C. Dance

Staffs of the three A.B.C. cinemas in Lancaster—Palace, County and Grand—held a dance in the Alexandra Hotel last week, arrangements being made by a committee comprising J. Smith, R. Davies, A. Hope, F. Pye, Roberts, Martin, and two representative members of the staff of each cinema. Mrs. Forgham, wife of E. V. S. Forgham, area supervisor, presented the prizes, and R. Davies was M.C.

The quarterly general meeting of the South and East Lanes C.E.A. will be held on Friday (April 25).

URGENCY FOR RENTAL TALKS STRESSED

S. Midlands C.E.A.
Report

EXHIBITORS at the Southern Midland C.E.A. branch meeting on April 16 expressed their pleasure that film rentals were at last being treated by General Council as No. 1 priority, and the secretary was instructed to write to the general secretary stating the views of the branch on the urgency of this matter.

The SECRETARY reported that the position of raw film stock had considerably improved and it was hoped that the position as to supplies would gradually right itself.

H. D. PASCOE, reporting on the General Council meeting, said great concern was felt by the General Council on the proposed new quota conditions. With the present shortage of British pictures, it was impossible for many exhibitors to fulfil their quota requirements, and it was considered essential that the renters' quota be retained, so that more British pictures are available to the exhibitor.

N. Ireland Action Against A.K.C.

The plans of the Army Kinema Corporation to run shows for educational bodies are likely to be strongly opposed by exhibitors in Northern Ireland.

They take a serious view of the possibilities of this form of competition under Government auspices and fear that, despite any assurances, it may extend to entertainment films.

Representations are to be made to the authorities.

"Shows Permitted"

Meanwhile, the A.K.C. maintains that the holding of these shows is permitted under its charter granted by the Board of Trade. The eventual extension of A.K.C. library and projection facilities to Northern Ireland's schools depends on the success of the trial screenings.

The Corporation contends that it is not harming Ulster's mobile showmen as only educational films will be shown. It defends the proposed new activities by stating that it is breaking down the vicious circle of a shortage of good educational films caused by limited projection facilities.

Managers' Socials

The Manchester and Salford branch of the Society of Cinema Managers held their first annual ball at the Plaza Ballroom yesterday, April 23. Samuel Butchart, national secretary, took the place of Leslie Holderness, the national chairman, who was in London for the "Picture Parade" broadcast. The Birmingham and Midlands branch are holding their first annual ball at the Grand Casino, on Wednesday, April 30. Both Leslie Holderness and Sam Butchart will be present.



James Ellison, Anne Gwynne and Ruth Donnelly in a scene from British Lion's **THE GHOST GOES WILD**, to be Trade shown to day (Thursday) at the Hammer Theatre at 2.30 p.m

ON THE S.O. FRONTS

Bristol Wants Under 16s Banned

ALDRIDGE.—Public meeting to be held to-day, April 24.

BRIERLEY HILL.—Poll, April 14. In favour, 3,274; against, 2,991

BRISTOL.—Licensing magistrates are to be asked to impose a condition on Sunday performances that children under 16 years of age should not be admitted.

DAVENTRY.—Northamptonshire County Council has granted an application by Robert Neall for licences to give Sunday performances at the Rex and Regal Kinemas, Daventry.

KIDDERMINSTER.—Town's meeting, April 18. In favour, 136; against, 135.

NORWICH.—Town's meeting rejected Sunday opening by 615 votes to 395. Poll fixed for April 30.

PONTEFRAC.—Public meeting voted in favour with a two-to-one majority.

STRETFORD.—Town's meeting to be held on April 29.

WESTON - SUPER - MARE.—Second town's meeting—the first was held to be invalid due to an error in announcing the result—voted against Sunday opening. Totals were, in favour, 279; against, 306.

Talks to Settle Irish Renting Wages

Talks were held in London on Tuesday between representatives of the Irish Transport and General Workers' Union and the K.R.S. Before the meeting, general secretary Frank Hill told the KINE. that it was hoped to finalise the new agreement with the union on renting staff wages and working conditions in North Ireland.

"HAMLET" STARTS

Laurence Olivier Set Up at Denham

TWO CITIES reveals that Laurence Olivier's presentation of Shakespeare's "Hamlet" has begun production at Denham. Olivier is starring, producing and directing.

Phil. C. Samuel is production supervisor; Anthony Bushell, associate producer; Reginald Beck, associate director; Desmond Dickinson, lighting expert; and Carmen Dillon, art director.

Leading parts are cast as follows: Basil Sidney, the Kings; Felix Aylmer, Polonius; Norman Wooland, Horatio; Terence Morgan as Laertes.

Some idea of the line of approach to the story is conveyed in the following Two Cities statement: "The production and treatment will be imaginative and abstract, and is designed, together with the costumes, by Roger Furse. Though far removed in time from our own, no very definite period is being established. Olivier thinks that 'Hamlet' is better suited to black and white than colour."

SAMUELSON DEAD

The KINE regrets to report the death of G. B. Samuelson, who, since the war, had been K.R.S. representative at the Midland Film Despatch Dump at Great Barr, Birmingham.

It was in Birmingham that Mr. Samuelson, who was 58, first became associated with the film industry. His first venture was the Royal Film Agency, Corporation Street, Birmingham, as long ago as 1910. A few years later he became one of the early British film producers, forming the Samuelson Film Productions Co.

A. Charig, of 1, Park Street, Taunton, the independent agent in the West of England, has relinquished his agency with Renown Pictures and Exclusive Films and is now representing the following renters—New Realm, Ambassadors, and Piccadilly.

G.F.D.'s BIGGEST EVER SALES CAMPAIGN

Planned as Tribute to Rank

A SPECIAL sales campaign—probably the greatest ever organised by the company—has been launched by G.F.D. as a tribute to J. Arthur Rank, chairman of the J. Arthur Rank organisation.

The campaign has already started and will continue until July 11, during which period Rank will be visiting America.

John Jacobs, general sales manager of G.F.D., has fixed the duration of the campaign to cover that period, and the managing directors are offering a prize of £150 for the winning branch and £100 for the winning salesman.

During the period of the campaign, G.F.D. will offer the following product to exhibitors:—

The Archers' Technicolor production, "Black Narcissus," starring Deborah Kerr, Sabu, David Farrar and Flora Robson; Universal-International's "I'll Be Yours," starring Deanna Durbin, Tom Drake, William Bendix and Adolphe Menjou; and the Technicolor production, "Song of Scheherazade," starring Yvonne de Carlo, Brian Donlevy, Jean Pierre Aumont.

These will be followed by five important British pictures.

Four Grand National Trade Shows

Maurice J. Wilson, chairman and managing director of Grand National Pictures, has scheduled fixed Trade show dates for four reissues.

Dates, times and venues are as follows:—

"Cheers for Miss Bishop," starring Martha Scott and William Gargan, Thursday, May 8, Hammer Theatre, 10.45 a.m.

"Windjammer," with George O'Brien, Tuesday, May 13, Hammer Theatre, 10.45 a.m.

"Daniel Boone," with George O'Brien, Wednesday, May 14, Hammer Theatre, 10.45 a.m.

"Hollywood Cowboy," with George O'Brien, Thursday, May 15, Hammer Theatre, 10.45 a.m.

Ambler Joins Cineguild

Writer-producer Eric Ambler, at present concluding "The October Man" for Two Cities, will, on the completion of that picture, join Cineguild, the company, consisting of three young men—Anthony Havelock-Allan, Ronald Neame and David Lean—which was responsible for such outstanding productions as "Brief Encounter" and "Great Expectations."

Ambler will join this team as a writer-producer, and at the end of the year will produce an original screenplay he is writing for Ronald Neame to direct.

THE HAPPIEST STORY ABOUT THE FARMER
since the Farmers Daughter went to

RKO
PRESENTS

LORETTA YOUNG
JOSEPH COTTEN
ETHEL
BARRYMORE
in
"The Farmer"





er's Daughter" *with* CHARLES BICKFORD

A DORE SCHARY
PRODUCTION

Directed by.. H.C.POTTER.
Written by.. ALLEN KIVKIN and LAURA KERR.

TRADE SHOW
STUDIO ONE, Oxford Street
TODAY, THURSDAY, APRIL 24
at 10.30 a.m.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

"CLOUDS FLOOD EVERYWHERE" does not mean that the English winter has started again.

It is only my first report on the general release of "TILL THE CLOUDS ROLL BY," and means that my 14-star musical is deluging box-offices—in the way they like it.

Meanwhile, the great preliminary advertising campaign for "THE BEGINNING OR THE END" has London talking, and eagerly awaiting its opening at the Empire on Thursday.

And the local gossip group outside Chalk Farm station, who were sure that our teasers—just a huge query, and the title—presaged "another of them there religious revivals," now know all about the film, and are waiting for a chance to see and discuss it.

I believe in unusual pictures and unusual publicity, and especially in the latter for the former.

That's why I am staging something entirely new in Brains Trust at the Palace Theatre on Tuesday of this week.

MIRACULOUS MARGARET.



The phenomenal O'Brien will soon be on her way—no, I don't mean to stardom; she achieved that long ago, but to England for her role in "THE SECRET GARDEN."

Meanwhile, just to prove she can do anything, Margaret has become a ballet dancer in one of the greatest back-stage stories ever made, "THE UNFINISHED DANCE," recently completed in Technicolor.

Here you see her with Cyd Charisse and Karin Booth.

Such famous people as Group-Captain Cheshire, V.C., who took part in the atomic bomb flight to Nagasaki, Commander Allan Noble, M.P., one of the two British observers at Bikini, Dr. C. E. M. Joad, Mr. Robert Speaight, the actor and author, "watching" the discussion from the Catholic point of view, Mrs. Mavis Tate, ex-M.P. and B.B.C. broadcaster, and that well-known, witty and experienced Question Master, Mr. L. D. Gammans, M.P., constitute the "Trust."

BRUNETTE BOMBSHELL.



Here's a pre-glimpse of one of my biggest coming events. Lana Turner became a brunette for her most dramatic role of all, that of the "Scarlett O'Hara-ish" heroine in my film of the \$200,000 prize-winning novel, "GREEN DOLPHIN STREET."

Here she is seen with Hollywood's newest romantic discovery, Richard Hart; and these two share stellar honours with Van Heflin, Donna Reed, Frank Morgan, Edmund Gwenn, Gladys Cooper and Reginald Owen.

And the audience of politicians, scientists, Service chiefs, and celebrities of all kinds, will be at least as remarkable in its own way as the crowd at the premiere of "THE OTHER LOVE."

I cannot actually report the Brains Trust, because I'm writing before it takes place; but you'll be hearing about it.

Like the film itself, it is bound to create controversy, and plenty of it.

That's what I want. Controversy has never hurt a film yet, and it has "made" many.

"THE BEGINNING OR THE END" needs no making. It is far too big a picture for that.

But my point is that all publicity, discussion and argument cannot fail to help.

For example, there has been the argument as to whether any feminine or love interest should have been introduced into "THE BEGINNING OR THE END."

This is, I think, extremely well covered by "Box-Office," which writes:—

"By introducing two girls and a bit of romance into the story of atomic bombs, M-G-M sought to avoid the documentary label for the picture and to make it attractive to seekers of plain entertainment. It was a difficult task, but the results are extraordinary. The romance will make it easy for exhibitors to get young people into theatres; the picture will hold them and build word-of-mouth advertising. The drama is so tremendous it is deeply moving. The beholder feels he has joined a group of scientists at the brink of eternity... It would be impossible to pack more tension into two hours."

The Hollywood Foreign Correspondents' Association have elected Gregory Peck in "THE YEARLING" to receive their award for the year's best performance.

A striking tribute, because "THE YEARLING" is essentially an American subject, but, as this award shows, one with an immense international appeal.

The 350 international newsmen who constitute the Foreign Correspondents' Association also picked "THE LAST CHANCE" as the picture which contributed most in 1946 to a better understanding among races and nations.

Thanks for the bouquets, boys.



New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*† Black Narcissus (G.F.D.)—British.	100 min. (A)	Deborah Kerr, Sabu, David Farrar.	Sincere and artistic but emotionally complacent romantic melodrama based on best seller and filmed in Technicolor. Characterisation and staging very good, but story vague and overcrowded.	Title and star booking mainly for the better-class halls (C).
† Carnival in Costa Rica (20th Century-Fox)—U.S.	97 min. (U)	Vera Ellen, Dick Haymes, Cesar Romero.	Lavishly mounted all-Technicolor musical. Story slight, but cast versatile, numbers tuneful and settings dazzling.	Very good Technicolor musical (CC).
Danger Street ... (Paramount)—U.S.	66 min. (A)	Jane Withers, Robert Lowery, Chas. Quigley.	Tin-pot romantic comedy melodrama. Story cheap and acting, direction and presentation cheaper.	Very, very moderate second (C).
Day at the Races, A ... (M-G-M)—U.S.	109 min. (U)	Marx Brothers, Allan Jones, Maureen O'Sullivan.	Excellent comedy entertainment. Reviewed in "Kine." July 8, 1937.	Good reissue for Marx fans (CC).
High Barbaree ... (M-G-M)—U.S.	91 min. (A)	Van Johnson, June Allyson, Thomas Mitchell.	Novelettish but surefire romantic melodrama. Characterisation satisfactory, direction resourceful and staging effective.	Very good star booking for family and populars (CC).
Monsieur La Souris ... (Studio One Distrib.)—French.	96 min. (A)	Raimu, ... Aime Clariond, Micheline Francey.	Comedy murder drama brilliantly acted and exceedingly well composed. A triumph for the late Raimu.	Excellent booking for advanced halls (NC).
* Non-Stop New York ... (International)—British.	72 min. (A)	Anna Lee, ... John Loder, Frank Cellier.	Actionful melodrama. "Kine." review, September 16, 1937.	Handy reissue for the unsophisticated (C).
Wild Harvest ... (Paramount)—U.S.	93 min. (A)	Alan Ladd, ... Dorothy Lamour, Robert Preston.	Rugged two-fisted comedy melodrama. Characterisation very good, fights realistic, comedy relief bright and backgrounds impressive.	Very good general booking (C).

(CC) Excellent for Children.

(C) Suitable for Children.

(NC) Not for Children

*British Picture.

†In Colour.

Reviews for Showmen

BLACK NARCISSUS

General F.D. British (A). Photographed in Technicolor. Directed by Michael Powell and Emeric Pressburger. Featuring Deborah Kerr, Sabu and David Farrar. 8,991 feet. Release not fixed.

SINCERE and artistic but emotionally complacent romantic melodrama, adapted from Rumer Godden's international best-seller and photographed in lush Technicolor. Set somewhere in the Himalayas, it leisurely illustrates a momentous chapter in the lives of five Sisters of an Anglo-Catholic Order who, at the behest of an Indian ruler, leave their calm cloisters to open up a native school and hospital. The clash of Eastern and Western civilisations and the spiritual and earthly pangs of the unworldly pioneers furnish the main story threads, but, in spite of uniformly good characterisation, the overall design is singularly lacking in warmth, power, purpose and lustre. The industrial masses will, we fear, experience some difficulty in knowing what it is all about. Star and title booking, mainly for the better-class halls.

Story.—"The Old General," ruler of an Indian province, invites members of an Anglo-Catholic Order to open up a school and hospital in his domain. The Mother Superior puts Sister Clodagh, a beautiful but imperious young woman who had taken her vows following an unhappy love affair, in charge, and Sisters Philippa, Ruth, Honey and Briony complete the party. On their arrival, Mr. Dean, "The Old General's" English agent, views them cynically, but Sister Clodagh soon has to call on him for aid. Eventually the school and hospital are established and the young General, son of the elder, becomes a pupil. He falls in love with Kanchi, a dancing girl, and throws his books away. The added responsibility soon begins to tell on the Sisters and Ruth loses her head and declares her love for Dean. He spurns her and she is later killed when she goes berserk and attempts to destroy Sister Clodagh.

Acting.—Deborah Kerr acts with commendable restraint and proves yet again that she is

England's finest screen actress, as Sister Clodagh; Kathleen Byron is responsible for an exceedingly clever cameo as the hysterical Ruth; and David Farrar shows improvement as Dean; Sabu is the young General; and Jean Simmons is Kanchi, but on this occasion they are little more than passengers. It's the script, not the players, that is at fault.

Production.—The picture is set in much the same exotic and bizarre atmosphere as "Anna and the King of Siam," but its story, unhappily, is not nearly so clear-cut. The testing of Sister Clodagh and her ultimate spiritual emancipation are obviously the real crux of the play, but it is so deeply embedded in generous, though not always relevant, by-play that dramatic and emotional continuity is frequently lost. There is, of course, more than a possibility that intelligent audiences, those who have the imagination to fill in story gaps, will find it stimulating, but its neglect of the heart is almost certain to prejudice its chances in tough industrial quarters.

Points of Appeal.—Intriguing title, very good characterisation, brilliant production qualities, Technicolor and obvious star values.

WILD HARVEST

Paramount. American (A). Directed by Tay Garnett. Featuring Alan Ladd, Dorothy Lamour and Robert Preston. 8,360 feet. Release not fixed.

RUGGED, two-fisted comedy melodrama, set in America's wheat-growing country. Its tale, which, incidentally, recounts the wild adventures and misadventures of a tough, girl-chasing, hard-drinking harvesting crew, does not leave a great deal to the imagination, but a vigorous interplay of he-man stuff, robust sex interest, a strong sense of humour and rousing fisticuffs, set against novel and impressive panoramas, more than atone for its lack of subtlety and finesse. What's more, it stars that lusty, bright-eyed boy of the box-office, Alan Ladd. Very good general booking.

Story.—Joe Madigan, a husky, square-dealing young man, acquires a fleet of giant

combine harvesters on the never-never system, but before he and his team can get to the wheat-growing country he finds himself short of ready cash. Jim Davis, a former acquaintance and brilliant mechanic, puts up the necessary money and joins the outfit. Mike Alperson, owner of a rival concern, tries to cut prices, and to add to Joe's troubles Fay Rankin, a farmer's flighty niece, marries the susceptible Jim and then makes a play for him. For a time the outfit is undermined and Jim is forced to sell stolen wheat in the black market to keep pace with Fay's extravagances, but in the end a terrific fight settles all differences.

Acting.—Alan Ladd hits out with both hands as Joe, Dorothy Lamour is a tantalising Fay, and Robert Preston is a lusty Jim.

Production.—The picture thoroughly explores the vast wheat territories of Texas, but never lets the grass grow under its feet. Not on your life! Rollicking rough-and-tumble, set in novel and picturesque surroundings, it easily proves through its breathless spectacle, saucy sex interest and exuberant fisticuffs that entertaining screen fare can be built from brawn as well as brain. And make no mistake, it will prove acceptable to the womenfolk for all its rough-neck action. Leave it to Ladd!

Points of Appeal.—Full-blooded story, good comedy relief, realistic fights, new and impressive backgrounds, intriguing title and, above all, Alan Ladd.

HIGH BARBAREE

M-G-M. American (A). Directed by Jack Conway. Featuring Van Johnson, June Allyson and Thomas Mitchell. 8,181 feet. Release June 23, 1947.

NOVELETTISH, but at the same time surefire romantic melodrama, diligently graphing the fabulous ups-and-downs in the chequered love life of a young Army flyer and a Navy nurse. Told in flashbacks, it begins and ends with war, but otherwise its considerable footage is equally divided between

REVIEWS—continued on page 30

"LET'S NOT BE POMPOUS

says DICK
MAUREEN

THE NATIONAL

... its popular appeal among a
wide public."

A. E. WILSON, "*The Star*."

"The greyhound racing fans will want to see this film . . . Maureen Glynne gives a sweet performance in her first big screen role."

KAY QUINLAN,
"*Sunday Empire News*."

"A pleasant film . . . with a newcomer, an unsophisticated teen-age blonde, Maureen Glynne, of whom we may hear more."

JOAN LESTER, "*Reynolds' News*."

"An unaffected new face, Maureen Glynne . . . the realism of some of the scenes is welcome."

DILYS POWELL, "*Sunday Times*."

"Wilfrid Lawson gives a display that will delight his many admirers."

CAMPBELL DIXON,
"*Daily Telegraph*."

"Mr. Wilfrid Lawson persuasive . . . and Miss Maureen Glynne attractively unsophisticated . . . there is realism in the writing."

DUDLEY CAREW, "*The Times*."

"Has the merit of being a good-intentioned study of middle-class London life . . . pretty newcomer Maureen Glynne does very well."

JYMPSON HARMAN,
"*Evening News*."

"It has a certain simple charm; it is a completely down-to-earth story . . . the new girl, Maureen Glynne, is remarkably natural and a most pleasing actress of obvious promise."

MAURICE SPEED, "*What's On*."

"Maureen Glynne, a 17-year-old discovery, is charmingly natural."

L. F., "*Evening Standard*."

"I'm sure you'll like this film. It is one of those homely stories of laughter and tears about people we know and like. There are some exciting dog-racing scenes, too."

EDITH NEPEAN, "*Picture Show*."

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J. G. W., "The Cinema."

"Down-to-earth comedy drama... effectively combines human interest with spectacular thrills... agreeable and exciting... Maureen Glynn shows promise... builds up to exciting climax through amalgam of homely sentiment and robust gangster asides... realistic thrills, true-to-life types, colourful track sequences."
JOSH BILLINGS, "Kine Weekly."

"Homely... well acted, full of simple human touches, humour and drama... there is a pleasing performance by Maureen Glynn... action comes in good scenes of greyhound races and training... agreeable offering for the populace..."
"Faulkner's Film Reviews."

"The picture holds good human interest and is one for family houses and dog racing fans... it is likely to prove a good box office attraction... good dog race scenes and suspense is cleverly sustained."
"Impartial Film Report."

NOT THE Highbrows

REVIEWS—continued from page 27

comedy and conventional triangle drama. The popular co-stars interpret the extravagant happenings with vigour and sincerity and their good work and ambitious technical presentation effectively tone down the eye-wash in its "Bitter Sweet" theme. It's an obvious woman's film. Very good star booking for the family and populars.

Story.—Alec Brooke, son of a small-town doctor, and Nancy, a pretty neighbour, are childhood sweethearts. Alec wants to be a doctor, but when Nancy's people move from the district he grows up and becomes easy game for Diana, sophisticated daughter of John Case, a millionaire aircraft manufacturer, and accepts an executive position in her father's firm. Nancy, now a Navy nurse, and Alec meet again. During a tornado they do sterling work and Alec decides to return to medical school. Nancy is unaware of this and goes away. At this very moment Pearl Harbour is attacked and Alec ends up an Army flyer. He and his navigator, Joe, are brought down in the Pacific, and while they are adrift Alec tells Joe his life story. He also tells of High Barbaree, a Shangri-la like island in the Pacific, spoken of by his uncle, wily old naval captain, Thad Vail. Joe eventually dies and Alec loses consciousness. He then dreams of High Barbaree, and, needless to say, wakes up in Nancy's arms!

Acting.—Van Johnson, who, by all accounts, has a terrific feminine fan mail, turns in a sound and easy performance, and June Allyson, although a trifle cloying, is a sympathetic and winning Nancy. Thomas Mitchell also registers.

Production.—The play, written by the co-authors of "Mutiny on the Bounty" and handled by ace director Jack Conway, goes the whole hog. True, the closing chapters contain more clichés than the opening ones and the High Barbaree whimsy is a little hard to take, but, although Joe, Alec's buddy, dies just as Alec concludes his life story, this is no serious reflection on Alec's skill as a narrator, or the picture. By and large, the film is a wily, star-studded tear-jerker and only those devoid of a box-office mind will cavil.

Points of Appeal.—Crowded and sentimental story, good characterisation, resourceful direction, obvious feminine angle and big star pull.

CARNIVAL IN COSTA RICA

20th Century-Fox. American (U). Photographed in Technicolor. Directed by Gregory Ratoff. Featuring Vera Ellen, Dick Haymes and Cesar Romero. 8,670 feet. Release not fixed.

ROWDY, good-humoured, lavishly mounted all-Technicolor Latin-American kaleidoscope, vigorously accompanied by music and song. Its friendly tale concerns four young people who want to pair off as their own hearts dictate and not as their parents decree, and the familiar gags and situations, expertly handled by the talented and versatile stars, come over as good as new. Incidentally, it all takes place at fiesta time in Costa Rica and every opportunity for dancing and revelry is adroitly seized. It's just the stuff for the sun-starved ninepennies and the tired business man. Very good Technicolor musical.

Story.—In accordance with an old Costa Rica custom, Luisa, daughter of Rico Molina, a wealthy coffee planter, and Pepe, son of Mr. Castro, aristocratic trader, are marked out for matrimony by their parents. Pepe is already in love with Celeste, an American entertainer, but lacks the courage to tell his father. He makes out to Luisa that he is ill in the hope that she will turn him down, but she soon sees through the ruse. She and Jeff Stevens, a young American, meet accidentally and fall in love with each other, but in the process of time Jeff becomes jealous of Pepe. More complications arise when Rico and Castro learn that the marriage plans for their respective daughter and son are being ignored, but luckily for all concerned, Elsa, Luisa's mother, was born in America and she helps to straighten the tangle out.

Acting.—Vera Ellen is an attractive and

versatile Luisa. She sings and dances well. Dick Haymes acts adequately and croons pleasantly as Jeff, and Cesar Romero and Celeste Holm are good value.

Production.—The plot contains no surprises, but at least the most is made of its conventional musical comedy situations. Vera Ellen, occasionally partnered by Massine in dance routines, fully earns promotion to stardom. Both the interiors and exteriors, complete with sweeping panoramas and wild carnival scenes, are superbly photographed in Technicolor. All the numbers are tuneful and Lecuona and his Cuban Boys really go to town. A riot of colour, it will cheer the majority and bore none. Twentieth Century-Fox Technicolor musicals are still hard to beat.

Points of Appeal.—Light-hearted tale, excellent teamwork, tuneful numbers, dazzling settings, warm, exotic atmosphere, star values, "U" certificate and Technicolor.

DANGER STREET

Paramount. American (A). Directed by Lew Landers. Featuring Jane Withers, Robert Lowery and Charles Quigley. 5,979 feet. Release not fixed.

ROMANTIC comedy melodrama, telling of the difficulties encountered by a young editor and his reporter girl friend when they set out to purchase the magazine on which they are both employed. It starts off in a semi-humorous vein and ends up as "who-dunnit," but neither its slapstick nor its macabre registers. Incredibly slipshod, its market is strictly limited to third-rate halls. Only very moderate second.

Story.—Larry Burke, enthusiastic editor of "Flick News," a weekly magazine, and Pat Marvin, his ace reporter, learn that J. B. Turlock, their boss, wants to sell the paper. They and the rest of the staff decide to buy it, but when they pool their resources they find that they are short. The chief cashier makes up the difference, but after Turlock accepts their cheque, the cashier tells them that he took the odd amount from Turlock's till. Larry and Pat realise that their only hope of saving their own and the cashier's face is to get hold of an exclusive story and sell it to a rival paper. They chase Cynthia Van Loan, a closely guarded heiress, by posing as domestics, but soon find themselves involved in a ticklish murder mystery. Luckily, Pat solves it and her good work leads to the inevitable happy ending.

Acting.—Jane Withers is no great shakes as Pat, and Robert Lowery forces the pace too much as Larry. The support is no better.

Production.—The film is pulp fiction in its cheapest form. It has a go at practically everything, but clumsily mixes its stale and colourless ingredients. Most of its laughs are unintentional, and its thrills, such as they are, are carelessly timed. The Pine-Thomas outfit can do better than this.

Points of Appeal.—Title and handy footage.

MONSIEUR LA SOURIS

Studio One Film Distributors. French (A). Directed by Edouard Lepage. Featuring Raimu, Aime Clariond and Micheline Francey. 8,788 feet. Release not fixed.

THIS picture impresses on one's mind again what a brilliant, versatile actor Raimu was. His characterisations were so varied that it was at times difficult to recognise him in his diverse rôles.

It is a story of a murder, with a street hawker trying to justify his dishonesty by finally clearing up the mystery.

Well sub-titled and pictorially effective, this film is an extremely good example of French production at its most lucid and best.

Story.—Monsieur La Souris, a jack of all trades, comes down in the world, and then finds a man presumably dead in a car outside a restaurant. He tells the hotel porter, but as they go to investigate the car drives away and the porter says the driver must just have been drunk. Returning to the scene, La Souris finds a note-case with a large sum of money in it. On the advice of a brother tramp he keeps a little and returns the bulk to a police station.

This deception leads him into contact with crooks and millionaires, and he almost gets accused of a charge of murder. In the end he is instrumental in proving that the man he had seen was murdered, and in solving the crime he gets no reward but avoids a final sentence for stealing money.

Acting.—Raimu is outstandingly brilliant as the old down and out, a performance that will live long in the memory of anyone who sees it.

Production.—Adapted from a novel by Georges Simenon, this picture, made during German occupation, is a good example of the best in French production. It has heart, it has incisive characterisation, a moving atmosphere and a completely logical and well-developed plot.

It is mainly comedy, but it has also pathos.

Points of Appeal.—An intriguing murder story, brilliant acting and convincing atmosphere.

Reissues**NON STOP NEW YORK**

International. British (A). Directed by Robert Stevenson. Featuring Anna Lee, John Loder and Frank Cellier. 6,472 feet. Release not fixed.

THRILLING romantic melodrama with tense action developing aboard an air liner, Jennie Carr, an English chorus girl, is sole witness to a New York murder. Unaware of her importance, she returns to England, pursued by members of the gang whose chief, Huga Brandt, is responsible for the crime. Discovering that an innocent man is held responsible for the murder, she reports to Inspector Jim Grant, who, assuming she is trying to gain publicity plus a free passage to America, disbelieves her story. In desperation, she stows aboard an air liner scheduled for New York. Here the pace quickens as Brandt, travelling in disguise, reveals himself, but, fortunately, Grant is at hand to counteract his attempt to murder Jennie and smooths out the wrinkles for the happy ending. "A holding story and finely put-over climactic aerial thrills," was the verdict of the KINE., September 16, 1937; it should still prove an attractive booking.

Points of Appeal.—Star values and exciting story.

A DAY AT THE RACES

M-G-M. American (U). Directed by Sam Wood. Featuring the Marx Brothers, Allan Jones and Maureen O'Sullivan. 9,824 feet. Release not fixed.

HILARIOUS light-hearted entertainment with Marxian humour at its best. In order to retain her non-paying sanatorium, Judy, the attractive owner, placates a wealthy hypochondriac patient by engaging Dr. Hackenbush, played by Groucho, with Chico who in reality is a horse doctor. This action saves the property from falling into the hands of Morgan, unscrupulous night club owner. From this point develops a battle of wits and nonsense, with Morgan vainly trying to unmask Hackenbush, played by Groucho with Chico and Harpo helping out with slapstick, musical entertainment and humour in general. KINE. review of July 8, 1937, described it as "Grand stuff for all who can appreciate clever humour."

Points of Appeal.—Marx Brothers at their best.

Short

Piccadilly. Woodcock v. Baksi Fight. 900 feet. Released April 21, 1947.

Exclusive pictures secured by Michael H. Goodman Productions; they open with snappy training scenes and informal pre-fight close-ups, followed by an exaggerated build-up sequence as each contestant enters the ring. An actionful, if somewhat gory pictorial record of the shattering blow-by-blow defeat of the British boxer then follows, through to the merciful seventh round. Woodcock's punishment is apparent as he pays tribute to his smiling, unmarked opponent.

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"Under the Bridge" (Ovaltine)

A very commendable effort. The narration flows smoothly from start until perfectly logical finish when a normal every day family sit down for their nightcap of Ovaltine. Excellent photography with a marvellous panorama of the new Waterloo Bridge with the City beyond. First-class.

"Looking the Part" (Drene Shampoo)

We are introduced to the Gainsborough Film star, Anne Crawford, whilst she is at work on her success, Caravan. This being a costume picture, there is ample opportunity for comparison between present-day hair-styles and those of a century ago. In Miss Crawford's dressing-room she illustrates, with the aid of her album, how each of her many film roles has necessitated a different hair-do . . . its technical qualities are on the level that one expects.

"Players of Merit" Cricket (Players Cigarettes)

Raymond Glendenning interviews Len Hutton of Yorkshire and England. Len is seen making his record-breaking test match innings and also demonstrates some of his favourite

and famous shots. The film has definite news value and the product is never mentioned, the sole reference being a final close-up of Glendenning offering the familiar packet to Len.



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MANAGEMENT

by THE MANAGER



Are Showmen Slipping? New Ideas Wanted? That Man who "Aired" his Views

I FIND a new "Showman" in the adjoining "kennel." In welcoming him as a neighbour, I take the opportunity of expressing the pious wish that he'll get a little bit more inspiration from my brother managers than his predecessor did.

I always did like reading the showmanship section, but for some time now it has lost a little bit of zest so far as I am concerned. That is probably because I so seldom find an idea I can pinch, adapt, and resurrect as my own, which, after all, is the essence of showmanship. So often I see the old hackneyed stunts churned up and represented like cold meat hash. Not a few of the photographs published leave a horrible suspicion in my mind that the display was staged for a picture and then broken up. This particularly applies to the ones showing stands in the centre of main entrance stairways and exits.

And most of the names when I read them seem so very familiar. I do know that many prominent publicists among managers scorn to send in their campaigns to the Trade Press. Between you and me I am not disinclined to sympathise with that view. Their idea is "why make a present of my brains to KINE. readers who are too lazy to think for themselves, and what good will it do me, anyway?" In defence of this school of thought, may I remind you of the traditional instance of a late-run manager who won second prize in a renters' national exploitation competition, by admittedly culling his ideas from the back pages of the KINE. What he did was to pick out the best ideas from the campaigns of the first-run men, adapt them and put them into use with improvements.

That, at first, looks a little bit crooked, but it isn't. Our job is to sell pictures the best way possible, not to win monetary prizes. The manager who evolves a good stunt owes it to the industry, which provides him with bread and butter. It is his duty to let his brother managers know about it so that the Trade as a whole may benefit. Imitation is much more comforting than it is irritating, and, believe me, we need some new publicity ideas very badly.

Tell me, Mr. New Showman, do you think that the KINE. Company of Showmen really represents all that is best in theatre publicity? Personally, I would say "No, not as it is at present." I would like to read many new names in your column. I would like to see among them the illustrious names of the many ace managers who don't trouble to let us know what they are doing.

Those Juveniles

THE Easter holidays brought with them the inevitable sheaf of juvenile delinquencies. Most of us had our quota of broken windows, pilfered stills, and initials hewn out of hardwood doors with scout knives, and the most prevalent of all, as always, the consistent guerilla warfare between management and young patrons determined to see the show without paying.

We have little or no protection against the dilapidations imposed upon us by these youngsters. Corporal punishment is an improper and dangerous form of correction, much as we may be tempted to administer it. Police-court proceedings where juveniles are

concerned are ill-advised. As often as not, the prosecutor in a juvenile court is more severely dealt with than the defendants. Perhaps the simplest solution is to get a good samaritan of a bobby to act as a sort of a bogey man. Names and addresses laboriously entered up in an official-looking notebook by an officer usually have a salutary effect on the culprits. This can only be done by courtesy of the policeman concerned. Unless we prefer a charge there is no official instruction for the officer to intervene.

Kinema managers, more than any other class of worker, could be of far greater assistance in moulding the character of young people than at present, if only they were given more outside assistance. That need not necessarily involve the police force, but it would be good to have the right to call upon some official help from, say, probation officers, or school attendance officers.

Should Programmes be Sold?

BERNARD DE SOLLA, manager of the Ritz, Leyton, disagrees with my view that programmes should be free. I respect Mr. De Solla as an experienced and shrewd

How I Run my Staff Canteen by E. C. HURRY

General Manager, Regal, Edmonton

I was interested to read the management article in the April 10 issue concerning the staff feeding question.



The Staff Canteen is, of course, the answer. I started the Canteen at this theatre soon after we opened and it has always been a great success. The entire staff feed there because it saves money and also saves them changing out of their uniforms.

The catering is by an outside person, who is an excellent cook. As we do not charge any rent, gas or light this enables her to produce a very good meal at a reasonable charge. We have no "headaches" over rations or supplies as it is all taken care of by the caterer. The equipment belongs to the theatre staff.

I formed a Social and Athletic Club for the staff and only club members are allowed to use the canteen on a subscription of a penny in the pound on salaries; non-members and visitors pay extra. On this method we were able to purchase all the necessary equipment and various games, i.e., table tennis, darts, etc., etc. The staff have also enjoyed Christmas parties and have even had an outing.

I would point out that the club is run entirely by the staff and I am chairman.

manager, but he certainly hasn't made me change my mind.

In quoting the sale of programmes in theatres, he doesn't make a fair comparison. A theatre programme gives essential information about the current show; a kinema programme is designed as a service to circulate a list of forthcoming attractions among patrons. The best way to ensure that programmes aren't thrown away is to make them interesting enough to warrant their being taken away for further perusal. The only result of a charge is to irritate if the programme doesn't seem worth the amount charged for it. We in this industry pride ourselves on giving service to patrons; let us not fall in the trap of trying to pick up coppers on the sideshows.

Picture Parade Broadcast

NEVER ever has a B.B.C. feature been so widely discussed among managers. Everyone is trying to find out the name of the projectionist who spoke. Managers whose chiefs have a broad Cockney accent view them with suspicion. Perhaps the B.B.C. will satisfy our curiosity by publishing the name. In view of the allegations he made about the Trade, I think we are entitled to that information. Tom O'Brien, on behalf of the union concerned, might take a hand in getting the information for us.

One statement made by the projectionist narrows down the field somewhat. He said that it is possible to speed up a projector. All machines made since 1936 have the same speed, which cannot be altered; "variable" is only incorporated on certain types of machines built before that date.

The Bernstein Questionnaire

THE information collated by that intelligent and comprehensive summary of patrons' requirements is of inestimable value to the Trade. Sydney Bernstein is to be congratulated for inaugurating this and the Trade will be wise to take notice of its indications.

It is a pity that the coverage is somewhat limited by the size of the circuit. I hope that, quite soon, one of the major circuits will take up the idea and get data for us from all over the British Isles. It will be found that there is a wide divergence of opinion among patrons in different areas. Such a scheme, organised by the Rank group in the theatres under their control would go a long way towards solving a number of our problems. I'm sure Sydney Bernstein wouldn't mind them pinching his idea.

Film Censor

WITHOUT wishing to detract in any way from the merits of our new film censor, Sir Sidney West Harris, I must confess that I had a sneaking hope that the new censor would be a youngish man. Sir Sidney is, I believe, 71, and while he may have modern ideas, I think a younger man would probably have found it easier to understand this modern age, and our place in it.

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SHOWMANSHIP

MY predecessor, with whom I have just been looking through showmanship entries, in order to decide the awards for the past two unsettled months, tells me that he is of the opinion that the general standard of work is not as high as it ought to be.

In making this statement, he takes fully into account the difficult weeks of crisis, electricity restrictions and appalling weather. These things, although obviously harassing, should indeed have served as a spur to the imagination and a challenge to enterprise.

In some cases showmen rose to the occasion with conspicuous success, but the majority were content to let circumstances take their course. This is not the spirit which we have come to expect from the generally rising standards of exploitation in this country.

Some of the best crisis efforts made useful capital out of the bogies of foul weather, restrictions and the prevailing gloom. One manager built snowmen carrying posters advertising his programme; another persuaded a coal company to co-operate by permitting their carts and porters to carry neatly worded posters. Another turned his organist temporarily into a pianist and brightly advertised this utility entertainment, to the delight of his patrons.

These few examples show that the best can be done in the worst possible circumstances. Too few managers caught this mood, though.

There were enough lively efforts, however, to make the judging for February and March a fairly tricky business. All efforts were taken into consideration, even those which, owing to severe restrictions of space, could be mentioned only by a brief acknowledgment.

Incidentally, both the prize-winners are men who have only just gained their showmanship certificates. I hope that they will not, like so many, slacken off after starting so efficiently.

FEBRUARY'S prize of £5 goes to Dennis Bowden, of the Regal, Bridlington, for a comprehensive campaign putting over G.F.D.'s "London Town." Bowden followed most of the lines recommended by the renters, but in addition he had some neat variations and a number of original touches of his own devising. He also did consistently good work during the bad weeks, and has proved himself to be a showman of imagination and no little keenness.

The winner of the March award of £5 is George Bernard, of the Odeon, Bury. His campaign for "The Dark Mirror," although on a smaller scale, was notable for its successful attempt to exploit the unusual and to get widespread results by economical methods. He effectively employed mirror cards in varied shops and restaurants, neatly tying up

the title and subject of the film with the reflection of anyone looking into the mirror.

In addition, Bernard is another manager who did consistently good work throughout the crisis; and he, too, has won his spurs as a member of the Company of Showmen.

*

MY caution to these winners not to slacken applies to many other Company of Showmen members. It is an unfortunate fact that these days I am receiving as many first-rate efforts from men who have yet to qualify for the Company as I am from members themselves. This points to a falling off of interest among the men who have managed to establish themselves in a select group.

May I urge all my readers to make consistent efforts, not only for their own sakes, but for the sake of the Industry as a whole. In this year, when the new quota regulations will be finally shaped, it is more than ever important that every section of the Trade puts forward its best efforts.

Exploitation is especially important because of its impact upon the public consciousness. Consistently good exploitation can maintain the kinema high in public regard: poor, or too sensational work, can lower our prestige damagingly.

I am sure that all showmen who will give a little thought to the matter along these lines will agree with me that their job of putting over their programmes is more than ever before a major part of their duties.

"Jolson Story" Campaigns

ONE of the biggest showmen's films of recent times has been "The Jolson Story." My desk is stacked with details of campaigns from managers and their reports are handsomely bound in covers gaily decorated with coloured lettering and designs.

Unfortunately, it has not been possible for me to deal with these campaigns in complete detail—it

"KINE." COMPANY OF SHOWMEN AWARDS

The £5 monthly prizes for the most outstanding exploitation submitted by members of the "Company of Showmen" during the past two months have been awarded as follows:—

February: **DENIS BOWDEN**, Regal, Bridlington.

March: **GEORGE BERNARD**, Odeon, Bury.

would fill the whole of the KINE.—so I have picked out the highlights.

H. Bedford, Gaumont, Derby, put in six weeks of intensive work. A local paper crossword contest, foyer displays, tie-ups, a Press show were all part of the general build-up. A popular local dance band was engaged and featured in a stage show a week before playdate, and on the Sunday an organ interlude popularised the film's music.

Bedford recorded a plug for the film, and this, together with records of the film's songs, were played at the Derby-Chelsea Cup-tie and at the theatre. Throwaway publicity included distribution of the manager's visiting cards, suitably overprinted, and a trick card distributed to children. The staff scratched the title of the film on to the card. When gently rubbed with burnt paper the title became visible—which, no doubt, intrigued the kiddies.

Another old stunt which he found worthwhile was the key stunt. Old keys with cards attached were dropped in streets in the suburbs, and those finding them were invited to claim a free seat. For a street parade a sandwichboard-man was dressed in wig and gown and carried a placard worded: "I am a good judge, so follow me to see . . ."

Bradford Tie-ups

G. RAY, Regent, Bradford, opened his campaign for the Columbia film with a huge poster announcement covering the entire area above the pay-box. It represented a large sheet of music with the notes represented by broken gramophone records. The wording: "The Record-Breaking Musical—The Jolson Story."

Later, this was followed by a display based on a tie-up with a radio dealer. It consisted of three separate sections. The first compared the Big Wonder Film to the Little Wonder Radio Set. On the right was a miniature stage display, in colour, of one of the sequences from the film. The centre-piece was a life-size cut-out of Larry Parks.

Window displays were arranged with a radio dealer, florists, shoe shop, gown shop, the electricity showrooms and the National Savings showroom. The electricity display was particularly effective. It occupied the whole of a very large window. The centrepiece was again a cut-out of Larry Parks.

Midnight Preview

A MIDNIGHT preview of "The Jolson Story," attended by the Mayor and Mayoress of Darlington, was arranged by Norman Cox, Court, Dar-



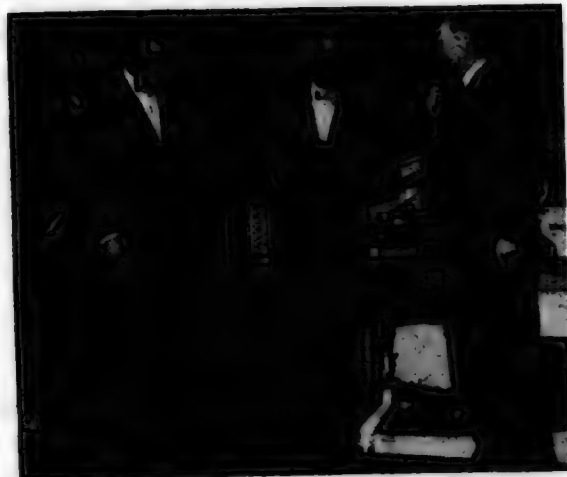
This safety-first display was the result of an effective tie-up by N. Edwards, Savoy, Birkenhead, with the local police authorities for A STOLEN LIFE (Warner).



One of a series of window displays secured by C. A. Tapp, Gaumont, Frome, for THE JOLSON STORY (Columbia). It is neat in execution and eye-catching



A chair used by Dickens was featured in Reg Sowden's NICHOLAS NICKLEBY (G.F.D.) display at the Metropole, Victoria



Don Welsh, Charlton captain, with Robbie Cleaver, S. M. Stock and G. Briant, on the Granada, Welling, stage. He was spotted watching the cup-tie newsreel

SHOWMANSHIP—continued

lington. This ensured a good advance Press for the film.

To follow this up, Cox secured publication of an entry form for the popularity highlights competition in the *Northern Dispatch*, which turned out to be a big draw.

Other points in his exploitation were a tie-up with Woolworths which produced a display at the music counter and a display in the foyer.

Boxing Bouts

A. J. BROWN, Empire, Cardiff, put punch into his publicity for "The Kid from Brooklyn." During the week of screening he staged exhibition boxing bouts by various champions of the Army Cadet Corps.

Two short bouts were staged each evening and an introductory talk was given nightly by Major Jack Peterson, ex-heavyweight and light-heavyweight champion of Gt. Britain and the Empire. The boxing was controlled by A.B.A. officials and proved a popular attraction.

The local Press gave the affair a good show, and the editor of the *Western Mail* presented the cup given jointly by G.B. and RKO-Radio to the cadets for annual competition.

A foyer display of military and sports equipment was arranged by Brown to assist the Cadet Corps' recruiting campaign.

A Charity Dance

A "Blue Skies" charity dance held in aid of the National Institute for Blind Babies was organised by J. L. Cull, Odeon, Cheetham Hill, Manchester, and his assistant, H. W. Martin, in association with the Odeon, Prestwich.

The dance was held at the Prestwich Odeon café, and during the evening a "quiz contest" proved a useful method of plugging the film. Incidentally, the charity benefited to the extent of £20.

Apart from the dance, there were tie-ups with three local dealers which resulted in window displays.

Star Appeal

STAR appeal was the basis on which John Harvey, New Cinerama, Glasgow, developed a comprehensive campaign for Cagney's "13, Rue Madeleine."

Patrons buying sweets or cigarettes in the theatre kiosk found inside the cartons a card worded "Thank You, Customer. For your better entertainment, may I suggest you see . . ." A variation of this idea was also employed on paper bags used by various shopkeepers. Some 7,000 of these were overprinted by the theatre staff.

A special recording of popular French songs with introductory remarks about the film was made by the theatre organist and Harvey arranged for this to be played wherever possible. It was heard at Hoover's Cambuslang factory and at a football match at Hampden Park. And, of course, it was plugged at the theatre.

To round off the campaign, Harvey again stressed the star appeal in window display tie-ups with the local branch of Pan American Airways, a radio

dealer, a hat shop, and a butcher's shop. The radio dealer, incidentally, fixed a poster to his service van.

Pompey Tie-ups

RECENTLY transferred from the Midlands to the Victoria, Portsmouth, A. Robertson launched his first publicity effort in the naval town to put over "Night and Day."

Tie-ups were the main feature of his exploitation. The Corporation's gas showroom gave a complete window over to a display which linked the film title with Ascot water heaters on the lines: "Hot water 'Day and Night.'" A gown shop gave a three-plane art panel display with stills of the stars on the angle "Day and Night" wearing apparel.

A further tie-up with Ovaltine resulted in six displays at local agents and chemists and a foyer display.

Lucky Madeleines

E. M. WILLIAMS, of the Scala, Ilfracombe, in his preliminary exploitation for "13, Rue Madeleine," invited all ladies in the town who had the Christian name of Madeleine, and whose birthday fell on the 13th, to call at the theatre and receive a complimentary ticket to see the film free of charge.

Mr. Williams also arranged with four of the leading shops in Ilfracombe that all customers on the Saturday before the playdate who received amongst their change a coin dated 1913, would receive a special concession ticket which would admit two persons for the price of one. Announcements to this effect appeared in the windows of the shops and also on their glass entrance doors, while in the case of other shops, slips (30 in. by 14 in.) about the film appeared on their windows and on delivery vans, cycles, etc.

Long Term Boost

NOT all publicity need be confined to a particular film. Sometimes it is a good idea to do something to popularise the theatre in a general way.

That is what R. Knight had in mind when he fixed a useful tie-up with a local car-hire firm and the Dolcis shoe company whereby, in return for notices advertising the Winchmore Hill Capitol in their vehicles and shops respectively, he placed in his foyer two arrow-shaped cards with the messages: "When going to the Capitol use the Ridge Car Hire Service" and "When you walk to the Capitol, walk in comfort in Dolcis shoes." A neat and effective long term scheme.

Safety First

ALTHOUGH "A Stolen Life" is in no way connected with Safety First, N. Edwards, Savoy, Birkenhead, hit upon a good exploitation angle.

Having obtained the co-operation of the police accident-prevention department, he arranged an exhibition in the upstairs foyer. This comprised miniature Belisha beacons, traffic lights, road crossings, and the usual cautionary signs, as well as two bicycles—a new one and an old one.

The latter carried a notice: "Safety First. Never ride an ancient bike; the result might be 'A Stolen Life.'" On entering the foyer the patron is confronted with the direction: "Stop, Caution, Go."

Continued on page 48



John Harvey, New Cinerama, Glasgow, based his campaign for 13 RUE MADELEINE (Warner) on star appeal. Here is an unusual type of tie-up, one of several arranged with local dealers



Two collie dogs were used by R. H. Cox, Empress, Urmston, in a street parade for COURAGE OF LASSIE (M-G-M). They are seen in front of a display arranged at a pet-shop in the main shopping centre

A

45 watt or 90 watt amplifiers fitted according to size of Theatre Full advantage has been taken of war advances in circuit technique, and space is available for the additional amplifiers that will be required for multitrack or stereophonic recording.

B

One of the Unit assemblies; fitted with pre-loaded ball bearings, and spigot fitting to main casing which allows an oil-less mechanism.

C

Curved gate, which opens right up for cleaning, requires far lighter tension springs ensuring long life of film and components. Highly efficient static reflector cooling. Rigid countersprung lens holder for large aperture lenses swings out of the way for gate cleaning.

D

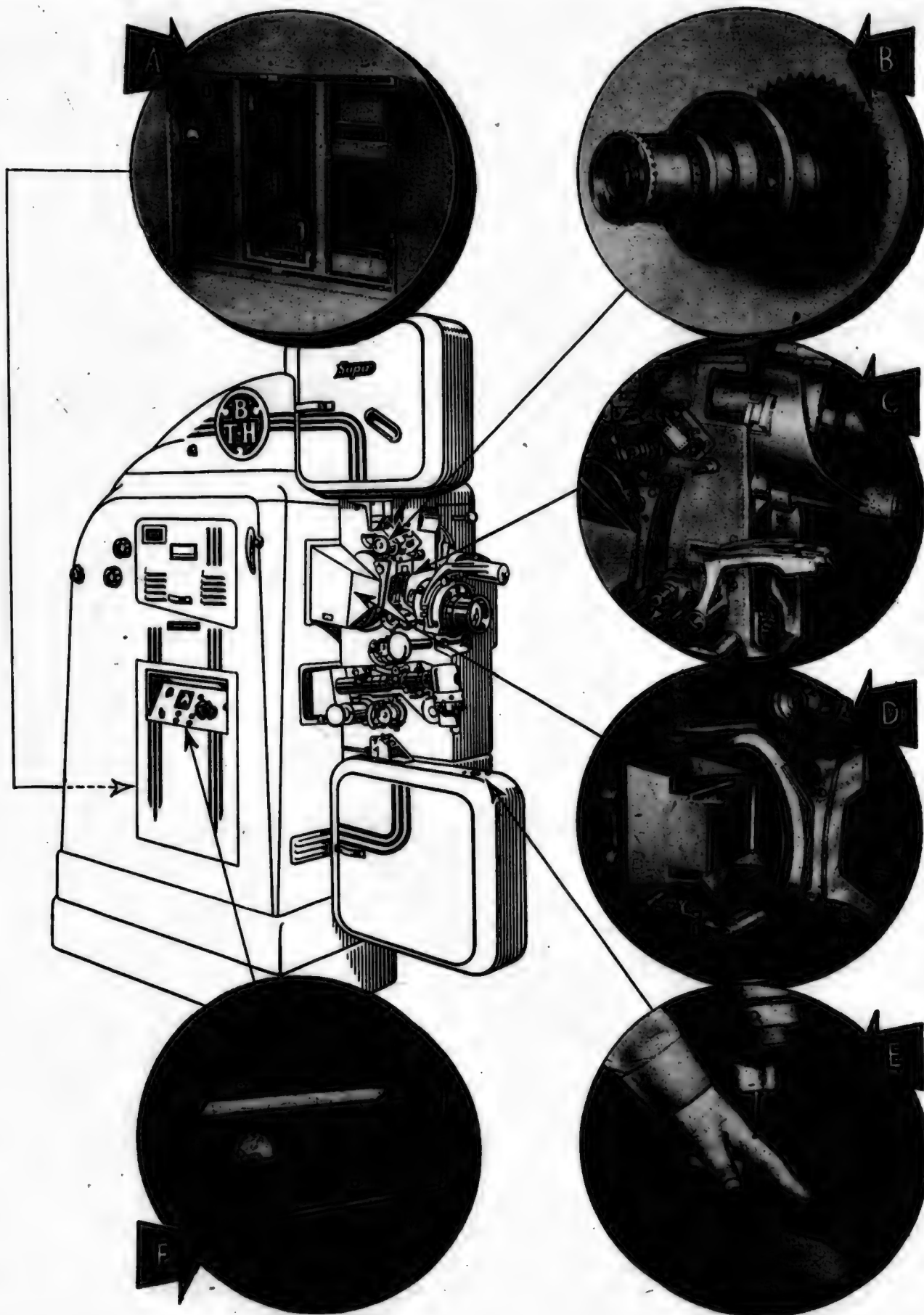
Highly efficient dish shutter, having all the advantages and none of the disadvantages of other shutter designs. Eddy current operated safety shutter and electrically operated picture changeover shutter.

E

Changeover of Picture and Sound is made automatically by a push-button conveniently situated for the Operator to watch his cue marks.

F

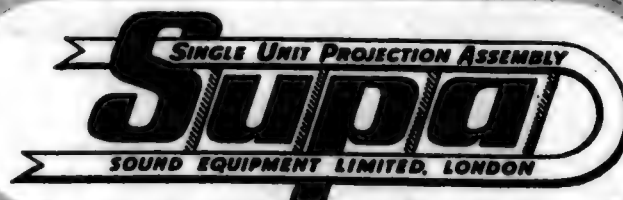
All controls are grouped on illuminated control panel, including amplifier switching, motor and arc push-buttons, volume control and arc ammeter and voltmeter. Each S/U/P/A has a control panel.



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SHOWMANSHIP—continued from page 40

Reflective Publicity

A N effective window tie-up at Woolworth's Stores was arranged by Preston Swan, Elephant, Shawlands, for "Dark Mirror."

The store featured a window of cleaning materials for the housewife's spring cleaning. A dark blue reflection mirror—procured after a hunt of the city—was lettered with the star's name and title of the film, and centrally placed among the goods in the window. Nine-inch cut-out letters, set at top of the window, in pelmet fashion, read: "Cause for reflection, 'The Dark Mirror.'"

Two cards were placed at the bottom of the window, one of which gave credits to the kinema.

Buskers Plug Film

A "BLUE SKIES" dance was one of the highlights of Edmund Bromley's exploitation for the film at the Odeon, Oldham. Apart from the dance, he arranged a tie-up with Butlin's Holiday Camp, and the outcome of this was that Butlin's booked a 4-in., double-column advertisement in the *Oldham Weekly Chronicle*, which not only gave prominence to the film title, but also carried the theatre name block at the top—and at no cost to Bromley.

One evening when queues extended around the building a bad snowstorm blew up and threatened to ruin business, but a buskers' band arrived on the scene and Bromley promptly persuaded it to play the songs from the film which, he said, kept the patrons in good humour in spite of the weather.

In his advance publicity five window tie-ups were arranged and 250 labels were fly-posted. These were worded: "Fred and Bing dance and sing, Irving calls the tune; so mark the date, don't be late, 'Blue Skies' is coming soon. Odeon, March 10."

Liverpool Contest

B. H. GOODMAN, Trocadero, Liverpool, secured the co-operation of five newspapers which offered cash prizes in a competition for "13, Rue Madeleine."

Entrants were required to send in brief accounts of their most thrilling experiences. In the music department of Lewis's, Ltd., prominence was given to sheet music and records of songs from the film, a good display being given of publicity material for the Trocadero programme.

Ten thousand stick-on labels were distributed amongst suburban grocers, who attached them to packets of tea and sugar. The wording was: "Thrills and action are Not Rationed in '13, Rue Madeleine,' which stars James Cagney and is showing at the Trocadero."

Miniature Display

READING about miniature foyer displays in these notes, K. Frost, Regal, Purley, Surrey, decided to try his hand at making one, and, to his credit, he produced quite an artistic one for "The Shop at Sly Corner."

A model shop was made from cardboard. This was covered with modelling clay and finished off with a coating of plaster for effect. It was lit from behind with ordinary torch bulbs in the windows, as was the lamp, post which was also constructed from modelling clay. The power came from a two-volt accumulator.

To complete the scene there was an old man made from a framework of wire, covered with cotton wool and dressed in clothes made by Mrs. Frost. The life-like head was modelled from clay, and a pair of glasses was made from old fuse wire.

The model was finally assembled and mounted behind an old picture frame.

Other Credits

THE following showmen have submitted their efforts during the past few weeks, which, owing to restriction of space, I cannot publish. These mentions will, however, count towards their showmanship certificates: H. G. McGill, Pavilion, Cardiff; G. S. Joliffe, Odeon, Chester; J. G. Glasgow, Rink, Finsbury Park; A. H. Rockett, Odeon, Warrington; C. Smith, Odeon, Whalley Range, Manchester; G. S. Exton, Odeon, Burnage; Bill Browne, Ritz, Hastings; H. W. Pearce, Odeon, Boston; J. S. G. Philcox, Odeon, Twickenham; R. Roberts, Ritz, Tunstall; G. W. White, Electric, Kettering; A. Parcezer, Gaumont Palace, Coventry.

The Showman

MUSIC

Edited by JACK COURTNEY

Manager Pays Tribute to Box-Office Value of the Organ Interlude

EVIDENCE of the importance of the organ interlude from a box-office point of view, could not be better proved than by this letter which Don Knights received from W. Fuller, manager of the Odeon, Richmond.

Don is to be congratulated on having inspired such an unsolicited tribute which reads:—
"I have just heard your interlude on 'Easter Monday,' and feel I must congratulate and thank you for putting on such a splendid show."

Not only is your interlude topical, but it includes film publicity, which is very valuable to the theatre. I was also pleased to note how enthusiastically the audience followed you on your popular tunes. It is a great pity that we are unable, through pro-

gramme length, to use your interludes more frequently. I must say your Easter interlude impressed me very much."—W. Fuller, Manager.

George Blackmore, Gaumont, Birmingham, has built up quite a correspondence with the S.E.A.C. Forces. He runs a special interlude, "In the Interval," for the men's request numbers for their Birmingham relatives.

He also keeps in touch with Radio S.E.A.C. and transmits relatives' requests for inclusion in the radio programmes there.

Just recently he received the personal thanks of the Birmingham British Legion representative for an interval he ran based on the housing problem, for it resulted in numerous offers of homes for homeless Ex-service men. Good work, George!

Incidentally, I have had quite a few letters from followers of Radio S.E.A.C. and Sgt. Dennis Beaumont (Army Kinema Section) keeps us up to date with what is happening out there.

Al Bollington had a double-page article in the February issue of *Sound*, in which he exploded the theory that the organ doesn't mean a thing.

Apart from the excellent personal publicity which the article gave him, he had many interesting things to say.

Strangely enough, although the organ is supposed to be dead in the U.S.A., the fact remains that when Bollington wrote to various film stars in regard to an interlude he was arranging on their favourites, the Hollywood stars were most co-operative. He received numerous suggestions, as well as many fine letters.

On the other hand, letters to a dozen British stars evoked one reply.

Doris K. Lamb, of the Regal, Handsworth, very rarely features a slide interlude, but is fully aware of their effectiveness.

When "Appointment With Crime" was showing she seized the opportunity to present a tribute to the Birmingham City Police. Birmingham police officials came along to hear it and were as enthusiastic in their praise as were the audience.

This was a particularly happy effort. It not only advertised the film but gave Doris the opportunity to pass on the public's thanks to the police for their excellent work.

The *Evening Star*, Ipswich, carried an interesting story as regards the number of kinema organists emanating from that town. It appears that Ipswich has given us quite a few, among whom might be mentioned Harold Flatman, Hubert Selby, Jack Evans, Bernard Worster, and, it would be interesting to know, is this a record for a town of this size?



Jesse Yate; and his interlude "Saying it with Music," a medley of Berlin music, were featured in this foyer display arranged for BLUE SKIES (Paramount) at the Odeon, Stockton-on-Tees

JOHN REYNERS makes these

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

"THE ROOT OF ALL EVIL" (G.F.D.)

CERT. "A." Length, 9,755 ft. Reg. No. Br./T/1,0074. REVIEWED IN "KINE," February 13, 1947. STARS: Phyllis Calvert and Michael Rennie.

ATMOSPHERE: Romantic melodrama, adapted from J. S. Fletcher's best seller, of a heart-seared young woman with the Midas touch. ORGAN: "None but the Weary Heart" (Tchaikovsky). NON-SYNC.: As organ, on Columbia D.B.1616.

"SPLITFACE" (RKO-Radio)

CERT. "A." Length, 5,513 ft. Reg. No. F.9906. REVIEWED IN "KINE," January 16, 1947. STARS: Morgan Conway and Anne Jeffreys.

ATMOSPHERE: Murder mystery. Plot is one of revenge, contains killings galore, but happily the death-rate is relieved by clean comedy. ORGAN: Overture, "Rienzi" (Wagner) (Introduction only). NON-SYNC.: As organ, on Parlophone E.10577.

"THE CARAVAN TRAIL" (Pathé)

CERT. "U." Length, 5,569 ft. Reg. No. F.9797. REVIEWED IN "KINE," November 28, 1946. STARS: Eddie Dean and Jean Carlin.

ATMOSPHERE.—Musical Western, concerning a war between a ruthless land-grabber and a bunch of long-suffering home-steaders. ORGAN: Overture, "Hunjadi Laszlo" (Erkel), B. & H. NON-SYNC.: "Pique Dame" Overture, on H.M.V. C.1677.

"CALIFORNIA" (Paramount)

CERT. "A." Length, 8,903 ft. Reg. No. F.9760. REVIEWED IN "KINE," November 21, 1946. STARS: Ray Milland and Barbara Stanwyck.

ATMOSPHERE: Plot revolves around the famous California gold-rush of the 1840's and the chequered romance of a lonesome U.S. Army deserter and a high-spirited saloon girl. ORGAN: Overture, "Raymond" (Thomas). NON-SYNC.: As organ, on H.M.V. C.1564.

DARK ALIBI (Pathé)

CERT. "A." Length, 5,522 ft. Reg. No. F.9798. REVIEWED IN "KINE," November 28, 1946. STARS: Sidney Toler and Teala Loring.

ATMOSPHERE: Boisterous comedy crime melodrama. "Who-dunnit" with a traditional "in the nick of time" climax. ORGAN: "Danse Arabe" (Tchaikovsky). NON-SYNC.: As organ, on Bosworth's B.C.1177.

TECHNICAL



APPRENTICESHIP SCHEME

C.E.A. Branch Views

THE General Purposes Committee of the C.E.A. submitted a report on the Apprenticeship Scheme at the last General Council meeting, and it was agreed that the matter should be deferred to give branches an opportunity to express their views in detail.

It was asked whether it would be obligatory to take apprentices. The answer was "No."

The report stated that the Birmingham and Midlands branch has taken the view that a simpler scheme should be devised and that juveniles should continue to be recruited as in the past.

This, it was pointed out, would be unacceptable to the Ministry of Labour and National Service and to the Ministry of Education.

The Edinburgh section expressed the wish to contract-out of the scheme. This, the report continued, would so destroy its national character as to render it unacceptable to the Government Departments concerned.

Informal discussions have taken place with the N.A.T.K.E. regarding the operation and financing of the scheme. The N.A.T.K.E. is agreeable for the C.E.A. to maintain all clerical records, etc., and for local supervision to be undertaken jointly by the local C.E.A. and N.A.T.K.E. secretaries.

In view of the general commitments it is suggested that the joint C.E.A. and N.A.T.K.E. Apprenticeship Scheme Committee be empowered to iron out all outstanding details so that the completed scheme may be prepared for formal ratification by the General Council.

SHARING COST OF MUTILATION PLAN

A RECOMMENDATION from the B.K.S. that a booklet on film mutilation should be published was reported at the last meeting of the C.E.A. General Council. Support of the proposal was recommended if the K.R.S. was willing to share the cost.

The Film Mutilation Committee of the B.K.S. considered that the booklet would help to reduce film damage. Members would be willing to give their services to the preparation of the booklet.

The published price would be 3s., and the B.K.S. inquired

whether the C.E.A. would be prepared to guarantee the cost of the publication, estimated at £450.

It was hoped that each kinema would purchase a copy of the booklet, but since members would expect it to be a free issue, the proposal became one of requesting the C.E.A. to expend the sum of £450.

Westrex Demonstration—You Could Hear a Coin Drop—Smokes Out, Lights Up

LAST week's demonstration of the Plaza, Regent Street, installation of Westrex, followed by an exhibition of Western Electric's new Westar projector and "Ecwelite" rectifier, was most impressive. Undoubtedly, Westrex marks another step towards perfection of sound reproduction in the kinema.

The extreme flexibility of the system was demonstrated by the screening of sequences from new and not-so-new films, and covered the high, low and intermediate registers in succession. They included piano interludes, full orchestra, blues singing, swing, and dialogue of varying speeds and pitch.

WHAT impressed me most was the high degree of faithful reproduction in certain incidental sound effects. For instance, there was the tinkling of a coin dropped on the pavement in the sequence from an Astaire film, and the vibrant twanging of a "Jew's-harp" in the background music of the same piece.

Finally, there was the special test track of gunfire and ships' sirens, which gave an illuminating idea of the high-level effects which could be handled without adverse effect on the speaker system.

THE system was fully described in the January issue of *IDEAL KINEMA*, so I do not propose to go into the detail here, except to say that the layout of the amplifier cabinet is one of the neatest I have seen.

The main amplifier unit and power units for the amplifier, exciter lamps and change-over relays slide forward on roller pivots and tilt upwards to facilitate maintenance of under-chassis wiring.

Incidentally, Randolph Richards has placed an order for installations at three of his South Coast kinemas.

THE new Westar projector, which is being manufactured in this country, is of conventional



A view of the exhibition of Western Electric equipment held at the Hungaria Restaurant last week. The new Westar projector is seen in the foreground

appearance. There has been no attempt to introduce the modern styling which we have seen in recent projector designs. Apart from this, the construction is based on sound engineering principles and the design incorporates various refinements which will, no doubt, please projectionists.

THE operating side of the gate assembly compartment is roomy, giving plenty of space for threading and servicing. There are automatic loop setting devices, spot-sight aperture in the shutter guard, and mechanisms for speedy and accurate focusing. Framing, focusing and shutter timing knobs are conveniently mounted on the front of the projector head. Another feature is the arrangement to facilitate inspection or removal of the gate. By turning a large knob, the rear shoe plate assembly is withdrawn from the gate, leaving a gap large enough for speedy manipulation. The rear plate is mounted on a spring-loaded barrel and is immediately reset by merely pressing the knob.

For light source, the Westar uses the Peerless Magnarc.

MANUFACTURED for Western Electric by the Electric Construction Co., the "Ecwelite" is a single-bulb mercury arc type and does not require ballast resistances.

Overall efficiency, I am told, is 70 per cent. when one arc is running and up to 68 per cent. during

the change-over period when two arcs are in operation.

The six-arm bulb gives a dual output, each arc being fed by three arms. There is a special cathode smoothing reactor to reduce ripple and automatic starting circuits are incorporated so that the bulb operates immediately a lamp is struck.

IT is designed for 3-phase, 50-cycle input between 380 and 440 volts. Two models are available: "A" is suitable for two 45/65-amp. H.I. arcs and "B" for two 35/50-amp. H.I. arcs. A third model can be supplied for 20/35-amp. low-intensity arcs, hand or auto fed.

The rectifier is housed in a sheet-metal cubicle—25 in. wide by 28 in. deep by 60 in. high—and the wiring run should not exceed 30 ft.

SMOKERS have received another heavy blow from the Chancellor of the Exchequer. It is interpreted this time as a real effort to diminish imports of tobacco, which have risen so steeply during recent years. Whether it will diminish smoking to any appreciable extent remains to be seen. If it does, it may make a difference to the brilliance of pictures on the kinema screen.

WHEN the subject of screen illumination was being discussed at a meeting of the Theatre Division of the B.K.S. last month, the opinion was expressed that the superiority of the picture on the screen in America as compared with Great Britain was largely due to the fact that smoking was not permitted in the auditorium. If

POOL CARBONS

smoking were discontinued, it was stated by a member, the average illumination would be raised by 40 to 50 per cent.

The diminution of light reaching the screen as a result of smoke in the air is worse with a level projector beam than with one at a rake of 25 deg., as the smoke is less dense in the upper part of the auditorium. It should be pointed out, too, that smoking is a cause of discoloration of the screen, again a factor in decreasing picture brilliance.

A NEW mirror system for the projection of television images on to kinema screens has, I learn, been perfected by the Wray (Optical Works), Ltd., of Bromley, Kent.

One of the commercial difficulties of large-screen television has been the problem of producing an economical mirror system to collect the image from the cathode-ray tube and project it on to the screen.

The new system, apparently, uses a lens arrangement with an aperture of $f/0.7$ and having only spherical surfaces, which simplifies manufacture and reduces production costs.

The system will be demonstrated at the scientific instruments section of the British Industries Fair, to be held in London from May 5-16.

THE Gaumont, Chadwell Heath, Essex, claims to be the only kinema in this country possessing an all-female staff in the projection room.

I cannot confirm or refute the claim—perhaps my readers can? However, here are the facts: Mrs. Ivy Harlock is "chief"; her sister, Marjorie Simmons, is "second," and the assistants are Doreen Wright, Edith Field, Barbara Carr, Terry Jackson, and Joan Fredman.

Mrs. Harlock joined G.B. in 1941, when she saw a slide at the Gaumont advertising for the services of a lady projectionist. She became a probationer and went to the circuit's training

school. She later attended intermediate and advance courses, became a "second," and in 1944 was appointed "chief" at the Broadway, Stratford. In May, 1945, she was transferred to the Gaumont, Chadwell Heath.

A SPECIAL range of "low-loss" cells has been developed by the Chloride Electrical Storage Co., Ltd., to drive electric clock installations, where a series of "slave timepieces" are controlled by a master clock.

Clocks of this type require a pulse of current which may be taken by them every minute or every half-minute. The duration of the pulse is usually of the order of a fraction of a second. The batteries are usually connected in parallel with a rectifier which delivers trickle charge to them at a low rate to compensate for their very small open circuit losses and for the short pulse discharges.

THE batteries employed are generally of a size sufficient to run the clock system for a period of several days in case of a mains interruption. They have an advantage, particularly at the present time, over clocks which are driven directly from the mains and which stop when there is a power cut, and which run slow or fast if the frequency varies.

The new cells have very minute losses on open circuit and are eminently suitable for being trickle charged.

FROM our Dublin correspondent comes news of post-war activities of the Dublin branch of RCA. Installation engineers have recently set up Model L.G. 220 sound equipment in the Savoy kinemas at Athy, Edenderry, Portllington, Kiltimagh, and Savoy, Ballina, and in the Cinema Palace, Wexford. A similar installation is to be made at the Savoy, Salthill.

The new Adelphi, which is nearing completion in the Borough of Dunlaoghaire, adjacent to Dublin, is to be equipped with RCA's L.G. 234 model. This kinema, which is connected with the A.B.C. circuit, is to be opened in June.

W. G. ALTRIA.

UVA

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RUNBAKEN MANCHESTER 1

A few shillings spent on a

CLASSIFIED ADVERTISEMENT

in the *Kine.* will pay handsome dividends.



Send your "Smalls" to-day!



The ladies of the Gaumont, Chadwell Heath, projection room staff in action. Mrs. Ivy Harlock is "chief"; Marjorie Simmons "second"; and Doreen Wright, Edith Field, Barbara Carr, Terry Jackson and Joan Fredman, assistants

PEOPLE

Exhibitors' Election Successes:

Presbury's Appointment

COUN. H. SIMPSON, of the West Lanes branch, was not in his usual seat at last week's meeting of the General Council.

The reason was explained by B. T. Davis, the president, who announced that Coun. Simpson's absence was due to the fact that the General Purposes Committee of the Ulverston Urban Council had unanimously chosen him chairman of the Council for the current year, and congratulations were extended to him.

Congratulations of his colleagues were also extended to J. C. Whitaker, chairman of the S. and E. Lanes branch, at the last meeting of the General Council, upon his re-election to the Oswaldtwistle U.D.C.

COUN. WHITAKER, who is general manager and co-proprietor of the Palladium and Empire, Oswaldtwistle, has served on Oswaldtwistle U.D.C. for 18 years and has twice been its chairman.

Arthur Peel, managing director of Victory Theatres (Accrington), which has three theatres in Accrington and one in Nelson, has been re-elected a member of the Barrowford U.D.C. A member of the committee of the South and East Lanes branch C.E.A., Coun. Peel began his cinematograph career at the Palace, Dukinfield, near Manchester, in 1909.

B. H. GOODMAN, manager of the Trocadero, Liverpool, has been notified that he is the winner of the plaque of the silver star award for the manager of the G.B. cinema submitting the highest percentage of completed forms, in relation to seating capacity, in the *Daily Mail* Film Award ballot.

Each G.B. theatre was set a target, according to seating capacity. The total of ballot forms sent in by patrons of the Trocadero was nearly double the target figure. Mr. Goodman has received an invitation from Lord Rothermere to attend the party to be held at the Dorchester Hotel, London, on April 29, when the film awards will be presented to the winners.

L. WILKINSON, who has been manager of the Odeon, Nottingham, since the latter part of 1944, is leaving this week-end to take over the Odeon, Glasgow.

During his stay in the Midlands he has become a very popular figure and has taken an active part in the organisation of the local cinema balls. His successor has not yet been announced.

RAYMOND W. CLARK, who for the past six months has been circuit stocktaker in East Anglia, has now returned to the Gaumont, Worcester, as assistant manager. It was at Worcester, four years ago, that he joined G.B. as trainee under John Bee, after service in the Army.

C. J. BURROW, the well-known West Country exhibitor, is off on a

trip to America. He recently disposed of his interests in the Tavistock Cinema Co., and, in his own words, has retired for a while from the business. He has planned a visit to his two daughters who are resident in Jonesboro, Arkansas. During the war they took charge of the projection room at the Tavistock. One later married an American Army officer; the other is paying her a long visit.

ROLAND KEMP has been appointed to an important executive position with the firm of S. Presbury and Co., producers and distributors of advertising slides and films.



ROLAND KEMP

From 1920-1925, Mr. Kemp was directing animated cartoons in this country, which he left in the early 1930's to take up a position in pre-Nazi Vienna, where he was engaged in art direction at the Burg Theatre and State Opera House. Later he re-entered the industry here, concentrating on the production of training and educational, industrial and advertising films, with some short subjects, making possibly 50 or 60 in all.

Since his four and a half years' service with the Royal Air Force in the Middle East he has made two films, an historical one for Vauxhall Motors as a freelance, and a film for Presbury's on British Cellophane, which was a great success.

Yet another of **LESLIE HOLDERNESS'S** record-breaking charity

G.-B. JUNIOR CLUB CUP FINAL

Regal, Norwood Win

THE final for the Gaumont-British Junior Club All-London Football Cup resulted in a win for the Regal, Norwood, over the Regal, Edmonton, by six goals to two.

The game was played at the Gaumont-British Sports Club ground at Norbury, and the cup presented by Dr. J. Ewart Smart, M.C., Ph.D., M.A., B.Sc., director of education for Acton Borough.

Among those present were C. W. Kerridge, manager of the



V. P. POWELL

winning team; E. C. Hurry, manager of the Regal, Edmonton, and the two losing semi-final teams from the Globe, Acton (accompanied by manager A. Randall), and the Picture House, Dalston. C. H. Russ (circuit controller, South London) and Leslie Furness (circuit publicity manager, North London) were among the Gaumont-British circuit officials to attend the match. Representatives of the G.-B. Junior Club included V. P. Powell, club controller, and E. G. Forsyth, assistant controller.

Dr. Smart said that a "lot of nonsense" had been talked about children's cinema clubs, and the majority of people did not realise the number of outside activities that were encouraged and organised. It is not true to say that the Clubs only encourage boys and girls to go to the cinema.



G. F. Rearden (left), Far East supervisor for Eagle-Lion Distributors, at a party held in Singapore for the Press and local exhibitors. He is seen here with J. A. Sharp, Eagle-Lion's Singapore manager, and Mrs. Sharp

efforts is in the offing.

Following his Easter Week collections for this year's C.E.A. Hospitals and Charities Appeal Fund, he is now devoting his energies to the arrangements for a Midnight Matinee at the Odeon Theatre, Birmingham, in aid of the Lord Mayor of Birmingham's Fund to provide Homes for Aged People.

This has been fixed for May 9 next, when the Ealing Studios production "Nicholas Nickleby" will be the chief screen attraction.

Malcolm Porter has now taken up duty as manager at the Palace Picture House, Kilmarnock.

Film People Can Join Soho's Theatre Club

Kinema, theatre, concert and dance, hall and general social amenities will be provided under the one roof at the historic old Royalty theatre, in Dean Street, Soho. The theatre has become the headquarters of the National Theatre Club.

Alfred Barnes, Minister of Transport, told the Press something about the scheme at a conference last week. The club has been founded as a non-profit-making, non-political organisation. It is to be designed to form a rendezvous for all types of people with interests in the entertainment world.

It is hoped that 5,000 recruits will be made during the next 12 months. The council is to announce the first club programme at a later date.

A.C.T.'s TWO DAY CONFERENCE

Continued from page 21

A.C.T. would give its full support in stopping this "cut throat" system. About 100 of the Alexandra Palace staff belonged to A.C.T.

Boulting's Protest

Following BERT CRAIG's review of organisational matters, members complained about the screenwriters' refusal to become a part of A.C.T., taking into account the fact that A.C.T. was the only union to have negotiated working conditions for screenwriters.

JOHN BOULTING said that A.C.T. should not try to bludgeon screenwriters into being absorbed.

IVOR MONTAGU argued that the union had tried to assure that the screenwriters maintained their own sectional control. It was essential to co-operate on such matters.

KAY MANDER, speaking for the General Council, outlined the progress in setting up an apprenticeship scheme, for which, she said, A.C.T. had been working for 11 years. Because of the recent developments towards putting the newly formed British Film Production Joint Apprenticeship and Training Council into action, three resolutions calling for immediate A.C.T. action to speed up negotiations were withdrawn.

There was a long discussion when members were told that no details had yet been agreed, but they were assured by Miss Mander that no one would be able to enter film production without some probationary period under the new scheme.

Production Committees

RALPH BOND moved a General Council resolution criticising the B.F.P.A. refusal to set up joint production committees and asking support for "pressure" to establish such committees. BOND argued that the reason producers refused to fall in line with other industries was that they were afraid such a committee would expose some of the wastefulness and inefficiency of some people administering production and that they would reveal financial circumstances which some people would prefer to keep secret. He said that one producer in a leading studio had admitted that before he started a film there was an overhead of £60,000 from administrative departments not connected with the studio. He doubted if Sydney Box was now in a position to make a film for £100,000—the average minimum production cost in certain studios was now £250,000. This could not continue. Films should be made which had a guaranteed return from the British market. There would be a crash if this extravagance continued, and it would be A.C.T. men who suffered.

BOND said that the J.P.C. was not a works committee. It was a committee to talk over week by week the progress on a picture, to examine all troubles and delays and remedy the causes.

LESLIE F. PRYOR referred to the success of the J.P.C. now operating at the Olympic laboratories.

The resolution was passed—no one speaking in opposition.

The conference concluded with a political discussion on two resolutions. Members made it clear that the majority of opinion was that the union should continue a policy of associating its activities with politics.

New Officers

These officers were re-elected: President, Anthony Asquith; vice-president, S. H. Cole, C. J. F. Wheeler, R. Bonds, S. H. Cole, C. J. F. Wheeler, R. Bonds, F. Fuller and Kenneth Gordon. R. K. Neilson-Baxter was re-elected treasurer, and Geoffrey Bell and Basil Wright will be trustees for another year. The new General Council is: Max Anderson, S. Bremson, John S. Dennis, Desmond Dickinson, Charles Fend, Alan Lawson, Kay Mander, G. K. McCallum, Ivor Montagu, M. G. Ash, A. Cooner, W. G. Hilson, G. Irons, Leslie F. Pryor and Olive Taylor.

LONDON TRADE SHOWS

Films To Be Trade Shown Between Thurs., April 24 and Wed., April 30

Thursday

The Farmer's Daughter (RKO-Radio)

Studio One, Oxford Street. 10.30 a.m.
Cast: Loretta Young, Joseph Cotten, Ethel Barrymore, Charles Bickford, Rose Hobart. Director: H. C. Potter.

Romantic comedy-drama with Loretta Young as a farm girl who leaves home to train as a nurse in the nearby big city. She arrives penniless and has to take a job as a housemaid. Her new employers, a young congressman, played by Joseph Cotten, and his mother, Ethel Barrymore, are a power in local politics. They quickly appreciate the new maid's homespun commonsense and charm. When, after denouncing a shady politician at a meeting, she is asked to stand for the opposition, they give her their blessing.

The Ghost Goes Wild (British Lion)

Hammer Theatre. 2.30 p.m.
Cast: James Ellison, Anne Gwynne, Edward Everett-Horton, Ruth Donnelly, Stephanie Bachelor. Director: George Blair.

Susan Beecher, society woman, has been caricatured in a magazine by Monty Crandall, a young artist engaged to her niece, Phyllis, and decides to sue him. Apart from this lawsuit, Crandall is in trouble from the husband of Irene Waters. A convenient accident makes people believe Crandall met his death in a fire—and he takes the easy way out, returning to convince his persecutors that he was more sinned against than sinning—only as a ghost!

Friday

Plainsman and the Lady (British Lion)

Hammer Theatre. 2.30 p.m.
Cast: William Elliott, Vera Ralston, Gail Patrick, Joseph Schildkraut, Andy Clyde, Donald Barry, Raymond Walburn. Director: Joseph Kane.

St. Joseph, Missouri, in 1859, is divided by a railroad track which separates the

better and poorer classes of townspeople. From one side comes imperious Anne Arneson, daughter of a powerful financier and owner of the Pony Express. Her father hires Sam Cotton to protect his pony line from hostile Indians and the attacks of Peter Marquette's gang. Sam's position is made difficult because Anne's mother is in love with Marquette.

The Falcon's Alibi (RKO-Radio)

Studio One, Oxford Street. 10.30 a.m.
Cast: Tom Conway, Rita Corday, Vince Barnett, Jane Greer. Director: Ray McCarey.

Twelfth in "The Falcon" series, the plot deals with the amateur sleuth's adventures when he sets out to solve the mystery of three killings and a jewel robbery in a fashionable hotel.

A chance acquaintance at a race meeting puts the detective in the rôle of a champion of a beautiful girl in distress, Rita Corday, and leads to a series of exciting experiences.

Monday

Keep Fit (Ealing)

Hammer Theatre. 10.45 a.m.
Cast: George Formby, Kay Walsh, Guy Middleton, George Benson. Director: Anthony Kimmins.

Crazy comedy originally shown in 1937, telling of a simpleton's regeneration via the gymnasium and boxing ring. The story furnishes George Formby with a vehicle for his particular brand of fooling.

The Fabulous Suzanne (British Lion)

Hammer Theatre. 2.30 p.m.
Cast: Barbara Britton, Rudy Vallee, Otto Kruger, Richard Denning, Bill Henry. Director: Steve Sekely.

Suzanne, a waitress in Bill's restaurant in Hoboken, New Jersey, has a gift for picking the winners. She inherits several thousand dollars, and practically proposes to Bill, who turns her down. In a huff, Suzanne leaves her job and decides to try her luck in New York. She goes to the Hendrick Courtney and Sons' brokerage firm and has the same good luck in the stock market. Hank Courtney and his younger brother Rex



Susan Hayward and Lee Bowman
as they appear in Universal's
A WOMAN DESTROYED, a G.F.D.
release

fall in love with Susanne and there are further complications when Courtney, sen., enters the Suzanne sweepstakes.

Tuesday

The Duke of West Point (Ealing)

Hammer Theatre. 10.45 a.m.
Cast: Louis Hayward, Joan Fontaine, Tom Brown, Alan Curtis. Director: Alfred E. Green.

Melodrama of private and national loyalties in America's foremost military academy. Originally shown in 1939, its basic theme is the regeneration of bombastic youth.

Hit Parade of 1947 (British Lion)

Hammer Theatre. 2.30 p.m.
Cast: Eddie Albert, Constance Moore, Joan Edwards, Gil Lamb, Bill Goodwin, William Frawley, Woody Herman and his Orchestra, Guest Stars Roy Rogers and Trigger, Bob Nolan and The Sons of the Pioneers. Director: Frank McDonald.

Kip Walker and Eddie Paige, ex-G.I.s, trying to establish themselves in the show business, team up with Joan Edwards and her room-mate, Ellen Baker, and are booked into a small club. They make a hit and are engaged by the Casino Club. Kip insists on

using sophisticated material which does not impress—and he leaves. Through Woody Herman, Ellen is offered a contract by a film executive and persuades him to take the team to Hollywood.

The other three realise they are only in Hollywood because of Ellen and go back to New York. Kip and Ellen are finally reunited.

The Phantom Shot (International)

G.-B. Theatre. 2.30 p.m.
Cast: John Stuart, Olga Lindo, Howard Marion-Crawford. Director: Mario Zampi.

Unusual crime melodrama with the screen detective sharing his opinions in quiz form with the audience. As the case unfolds, at least six people become implicated by failing to divulge the truth.

Song of Scheherazade (G.F.D.)

Studio One. 10.30 a.m.
Cast: Yvonne De Carlo, Jean Pierre Aumont, Brian Donlevy, Evo Arden, Philip Reed, Charles Kullman, John Qualen, Richard Lane. Director: Walter Reisch.

Romantic drama set to the music of Rimsky-Korsakov. In an 1865 setting, this Technicolor production tells the story of a Russian naval cadet, Nicholas Rimsky-Korsakov himself.

In Morocco, he falls in love with a pretty dancer, but fate keeps them apart through a series of misunderstandings until they come together again in the St. Petersburg opera house.

Wednesday

The Amazing Quest of Ernest Bliss (Ealing)

Hammer Theatre. 10.45 a.m.
Cast: Cary Grant, Mary Brian, Peter Gawthorne. Director: Alfred Zeisler.

Romantic comedy-drama originally shown in 1936. Cary Grant plays the title rôle of a young millionaire who wagers he can earn his livelihood for a year.

Rookies Come Home (G.F.D.)

Studio One. 10.30 a.m.
Cast: Bud Abbott, Lou Costello, Tom Brown, Joan Fulton, Beverly Simmons, Nat Pendleton. Director: Charles Barton.

Abbott and Costello, as "Slicker" and "Herbie," two valiant—if ineffectual—heroes, return from the war, bringing with them a six-year-old French orphan girl. They meet trouble with their efforts to smuggle her into the U.S., but once there, have even greater difficulty in trying to adopt her.

They take up midget car racing for a living. Chased by the police during a big race, "Herbie" leads a crazy, cross-country drive in which everyone takes part.

Continued from page 50

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
Mon., April 28	10.45 a.m.	Essoldo	NEWCASTLE.			
Tues., " 29	10.45 a.m.	Stoll	The Ghost Goes Wild	British Lion	James Ellison	A
" " 29	10.30 a.m.	Pavilion	Plainsman and the Lady	British Lion	William Elliott	A
" " 29	10.30 a.m.	Haymarket	The Farmer's Daughter	RKO-Radio	Loretta Young	A
Wed., " 30	10.30 a.m.	Essoldo	High Barbaree	M-G-M.	Van Johnson	A
" " 30	10.45 a.m.	Essoldo	Black Narcissus	G.F.D.	David Farrar	A
Fri., May 2	10.30 a.m.	Grainger	The Fabulous Suzanne	British Lion	Barbara Britton	A
" " 2	10.30 a.m.	Essoldo	The Beginning or the End	M-G-M.	Brian Donlevy	U
" " 2	10.30 a.m.	Essoldo	Beat the Band	RKO-Radio	Frances Langford	U
Tues., April 29	10.45 a.m.	Elite	NOTTINGHAM.			
" " 29	10.30 a.m.	Carlton	Black Narcissus	G.F.D.	David Farrar	A
Wed., " 30	10.30 a.m.	Scala	High Barbaree	M-G-M.	Van Johnson	A
" " 30	10.45 a.m.	Elite	Blaze of Noon	Paramount	Anne Baxter	A
Thurs., May 1	10.30 a.m.	Carlton	The Inner Circle	British Lion	Adele Mara	A
" " 1	10.45 a.m.	Elite	The Farmer's Daughter	RKO-Radio	Loretta Young	A
Fri., " 2	10.30 a.m.	Scala	Roll on Texas Moon	British Lion	Roy Rogers	U
" " 2	10.45 a.m.	Scala	Beat the Band	RKO-Radio	Frances Langford	U
" " 2	10.45 a.m.	Elite	The Man Within	G.F.D.	Michael Redgrave	A
" " 2	10.45 a.m.	Elite	The Ghost Goes Wild	British Lion	James Ellison	A
Tues., April 29	10.45 a.m.	Cinema House	SHEFFIELD.			
" " 29	10.30 a.m.	Hippodrome	Black Narcissus	G.F.D.	David Farrar	A
Wed., " 30	10.30 a.m.	Union St. P.P.	The Beginning or the End	M-G-M.	Brian Donlevy	U
Thurs., May 1	10.45 a.m.	Hippodrome	Carnival in Costa Rica	20th Century-Fox	Dick Haymes	U
" " 1	10.30 a.m.	Hippodrome	Roll on Texas Moon	British Lion	Roy Rogers	U
Fri., " 2	10.30 a.m.	Cinema House	The Ghost Goes Wild	British Lion	James Ellison	A
" " 2	10.30 a.m.	Union St. P.P.	High Barbaree	M-G-M.	Van Johnson	A
" " 2	10.45 a.m.	Union St. P.P.	I Cover Big Town	Paramount	Philip Reed	A
" " 2	10.45 a.m.	Hippodrome	The Man Within	G.F.D.	Michael Redgrave	A
" " 2	10.30 a.m.	Cinema House	Plainsman and the Lady	British Lion	William Elliott	A
" " 2	10.30 a.m.	Cinema House	Beat the Band	RKO-Radio	Frances Langford	U

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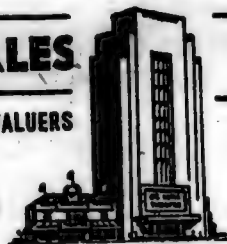
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SITUATIONS WANTED (Contd).

KINEMA Manager, experienced and strict disciplinarian; single; requires position either North or South; good knowledge operating; keen on exploitation.—Write Z., Box 124, Kinematograph Weekly.

MANAGER (36) desires change, circuit or independent; West Country preferred; experience with live shows; keen, conscientious, smart appearance; excellent references; bonded.—U., Box 144, Kinematograph Weekly.

MANAGER / Operator, disengaged; aged 37.—Hillman, 16, Old Church Road, Whitchurch, Cardiff.

MANAGER of 1,000-seater desires change; fully experienced all departments; 18 years from projection to management; ago 42; excellent references; prefer South, but go where accommodation (two) available.—K., Box 134, Kinematograph Weekly.

MANAGERESS/Operator, now at liberty, invites offers, either position or joint; age 31.—M., Box 136, Kinematograph Weekly.

MANAGER, AGE 36, AT PRESENT MANAGING "A" HALL IN MAJOR CIRCUIT. SEEKS CHANGE; THOROUGHLY EXPERIENCED ALL BRANCHES; EXCELLENT REFERENCES.—L., BOX 135, KINEMATOG. GRAPH WEEKLY.

CHIEF Projectionist, 27, ten years' first-class experience, requires position at once, in or near London; available for interview; would consider relief work.—P., Box 139, Kinematograph Weekly.

ELECTRICIAN/Operator; certificates. Western Electric, wiring, etc.; go anywhere.—A. Cairns, 28, Galloway Street, Dumfries.

INTERLUDES that Interest. Managements desiring capable Organist write with particulars; overseas or home appointment considered.—E., Box 129, Kinematograph Weekly.

FOR SALE & WANTED

A.C./D.C. Motors and Switchgear can be supplied from stock or at short notice. Also A.C. Motors wanted urgently, all sizes and voltages. Best prices offered.—John Phillips and Co. (Electrics), 31, Fortune Green Road, West Hampstead, Hampstead N132.

NYLON Silk Parachute Material, no coupons; long panels cut from new paras.; white only; ideal for studio wardrobes, curtains, etc.; price 25s. parcel, postage 8d.—Celic and Co. (Dept. 746), Chestnut Avenue, Bedford.

TWENTY Kalee 8 projectors, reconditioned and converted to rear-drum shutter, complete with top and bottom spool-boxes if required; six Kalee 7 as above; four Kalee 6 as above; can be supplied fitted with new Imperial S2 or D83 type soundheads, amplifiers, speakers, etc.—Imperial Sound System, St. Barnabas Road, Leicester.

SOUND Recorder, Vinten, standard type B.S., with complete optical system and oscillator, with interchangeable parts to record on 16-mm.; perfect condition. Amplifier to suit above, specially constructed by Voight, all stages, mounted on strong angle iron, 6 ft. by 3, with checking system for each section; a very fine instrument; in store during war, and condition not guaranteed; to be sold separately or as one lot; write, stating offer.—M., Box 111, Kinematograph Weekly.

HAMMOND Organ urgently required (B.C. model preferred); state price and condition.—N., Box No. 137, Kinematograph Weekly.

FOR Sale.—Simplex Projectors, complete with 2 1/2-in. Ross lens, cold or arc lighting, front shutter mechanism, gate type, RCA sound head, amplifier, ladder, horns and screen; recently overhauled and in running order.—X., Box 147, Kinematograph Weekly.

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Further particulars of above and other properties available may be obtained by principals only on application to the Sole Agents.

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Two Simplex Rear Shutter complete with RCA sound system and Vulcan Arcs .. 1000 0

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Two GBN Portable 35mm. Sound Projectors Pair 450 0

One pair Lumarc Lamp-houses complete with control boxes .. Pair 160 0

One pair Monarc A.C. 80/85 Lamphouses .. Pair 140 0

Kalee No. 12 spare mechanisms .. Each 110 0

Six Nevelin Rectifiers complete with bulbs .. Each 95 0

Four Petrol Electric Generators 1½Kw., 110 volts, 50 cycles, single phase .. Each 85 0

Kalee Intermittent Units complete, type W244A Each 20 0

New large aperture lenses, T.T. & H., Ross and Kalee Super, 4½ in. to 8 in. focus Each 10 0

1 Kw. transformers in carrying cases, Universal voltages 110/240 .. Each 8 0

Radio Receivers for attachment to theatre sound system .. Each 7 10

Two circuit stage battons, £1 per 1 in. run. Per section 7 0

New Ross Rewinders 35mm. Each 6 0

12-way film storage cabinets Each 5 0

As above — paintwork damaged .. Each 4 0

Moving coil microphones Each 4 10

Secondhand Ross Rewinders 35mm. .. Each 4 0

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2,000-ft. Spools, Kalee, Ross Each 10

Large quantity of spares, Kalee, Ross, GBN, GB.516 16mm. 33 1/3 per cent. off current list.

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FOR SALE & WANTED (Contd.)

FOR SALE BY KINEMA ENGINEER. Pair Peerless Hi-Lo lamps, complete, controls and 10-in. mirrors; reconditioned, like new; £140 pair. Pair Bauer low-intensity lamps, little used; slide attachment, changeovers and mirrors; only £55. Simplex rear-shutter double-bearing mechanisms; spool boxes; also front shutter ditto; rebuilt; £125 and £110. WANTED, Simplex 5 pt. stands. EQUIPMENT, INQUIRIES, HOME AND ABROAD, INVITED.—Y., Box 123, Kinematograph Weekly.

ROSS "C" Projector, complete with arc lamp, resistance, F.1 sound, amplifier, converter, 230 D.C., 230 A.C. monitor speaker, two auditorium speakers, re-winder spare spools and carbons. This equipment is in first-class condition and can be inspected at Bracebridge Heath Hospital, nr. Lincoln.

KINEMA Equipment, including projectors, screen and seats, etc., for sale; further particulars and card to view.—Apply, M. and I. B. Allan, 307, West George Street, Glasgow.

"KALEE Six" Mech. only; reconditioned order; £20.—Teed, Woodbury House, Bath Road, Wells, Somerset.

WANTED.—Tab curtains, scenery, flats, cloths, etc.—Mullane, 2, Court House Road, N.12.

16-mm. PROJECTOR, G.B. model L.16, complete with all accessories and screen; £300 or near offer.—Z., Box 149, Kinematograph Weekly.

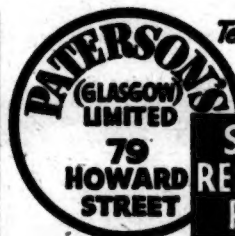
PATENTS

THE Proprietor of British Patent No. 476,714 for "Method of Scanning Energies in Television Systems" desires to enter into negotiations with a firm or firms for the sale of the patent or for the grant of licences thereunder.—Further particulars may be obtained from Marks and Clerk, 57 and 58, Lincoln's Inn Fields, London, W.C.2.

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KINEMAS WANTED

WANTED.—Kinema or Theatre, open or closed; commission for information.—O., Box 138, Kinematograph Weekly.

KINEMA wanted; N.E. Coast; seating 1,000; good condition; modern; freehold; good concern and show good returns; substantial capital available.—Reply in confidence, H., Box 132, Kinematograph Weekly.

THEATRE SEATS

430 MODERN design tapestry covered Kinema Seats, deep backs, spring edges; can be seen at Rialto Cinema, Upper Norwood; also 280 modern tub and semi-tub Kinema Seats in red plush, and fawn and blue plush; all in good condition; can be seen at Scala Cinema, Dartford. Best offers to the Supervisor, State Cinema, Dartford.

TIP-UP Chairs bought and sold.—R. Bovilsky, 34, Batson Street, Glasgow, S.2.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

MONOMARKS

MONOMARKS.—Permanent London address; letters redirected; 5s. p.a.—Write, Monomark, BCM/MONO, W.C.1.

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PATENT Agents.—A. E. Hill, Chartered Patent Agent, 27, Chancery Lane, London, W.C.2. Tel.: Chancery 8444.

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NEWMAN-SINCLAIR Camera available for Hire; new and complete equipment.—Inquiries, Gerrard 1963.

KINEMAS FOR SALE

FREEHOLD Kinema, seating 300; doing good business; solo situation, in Home Counties; present takings can be doubled by go-ahead showman; other interests reason for selling; price, including car park, £9,500.—T., Box 143, Kinematograph Weekly.

REPAIRS

REPAIRS and Spares, Seats, Counterweights and Brackets, etc.—Cinema Supply and Maintenance, 66, St. George's Avenue, London, N.7. North 3146.



LONDON AND PROVINCIAL TRADE SCREENINGS



DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., April 24	2.30 p.m.	Hammer	The Ghost Goes Wild	British Lion	James Ellison...	A
" " 24	10.30 a.m.	Studio One	The Farmer's Daughter	RKO-Radio	Loretta Young	A
Fri., " 25	10.30 a.m.	Studio One	The Falcon's Alibi	RKO-Radio	Tom Conway	A
" " 25	2.30 p.m.	Hammer	Plainsman and the Lady	British Lion	William Elliott	A
" " 25	10.30 a.m.	Private	Eight Shorts	Paramount	George Formby	U
Mon., " 28	10.45 a.m.	Hammer	Keep Fit (Reissue); This is Britain, Nos. 1 and 2.	Ealing	Barbara Britton	A
" " 28	2.30 p.m.	Hammer	The Fabulous Suzanne; The Big City.	British Lion	Louis Hayward	U
Tues., " 29	10.45 a.m.	Hammer	Duke of Westpoint (Reissue); This is Britain No. 3.	Ealing	Constance Moore	U
" " 29	2.30 p.m.	Hammer	Hit Parade of 1947...	British Lion	John Stuart	A
" " 29	2.30 p.m.	G.B. Theatre	The Phantom Shot	International	Yvonne de Carlo	A
" " 29	10.30 a.m.	Studio One	Song of Scheherazade	G.F.D.	Cary Grant	U
Wed., " 30	10.45 a.m.	Hammer	The Amazing Quest of Ernest Bliss (Reissue); This is Britain, No. 4.	Ealing	Abbott and Costello	—
" " 30	10.30 a.m.	Studio One	Rookies Come Home	G.F.D.	James Ellison...	A
BIRMINGHAM.						
Mon., April 28	10.45 a.m.	Futurist	The Ghost Goes Wild	British Lion	William Elliott	A
Tues., " 29	10.45 a.m.	Forum	Plainsman and the Lady	British Lion	David Farrar	A
" " 29	10.30 a.m.	Scala	Black Narcissus	G.F.D.	Barbara Britton	A
Wed., " 30	10.45 a.m.	Forum	The Fabulous Suzanne	British Lion	Frances Langford	U
" " 30	10.30 a.m.	Tatler	Beat the Band	RKO-Radio	Michael Redgrave	A
Thur., May 1	10.30 a.m.	Scala	The Man Within	G.F.D.	John Stuart	A
Fri., " 2	11 a.m.	Futurist	The Phantom Shot	International	Loretta Young	A
" " 2	10.30 a.m.	Forum	The Farmer's Daughter	RKO-Radio	Dick Haymes	U
" " 2	10.30 a.m.	Scala	Carnival in Costa Rica	20th Century-Fox		
BRISTOL.						
Tues., April 29	10.30 a.m.	News Theatre	Black Narcissus	G.F.D.	David Farrar	A
Fri., May 2	10.30 a.m.	News Theatre	The Man Within	G.F.D.	Michael Redgrave	A
CARDIFF.						
Tues., April 29	10.45 a.m.	Capitol	Plainsman and the Lady	British Lion	William Elliott	A
" " 29	10.45 a.m.	Odeon	Black Narcissus	G.F.D.	David Farrar	A
" " 29	10.30 a.m.	Olympia	High Barbaree	M-G-M	Van Johnson	A
" " 29	10.45 a.m.	Park Hall	Non-Stop New York (Reissue); Happy Holiday.	International	Anna Lee	A
Wed., " 30	10.45 a.m.	Park Hall	The Fabulous Suzanne	British Lion	Barbara Britton	U
" " 30	10.30 a.m.	Olympia	Beat the Band	RKO-Radio	Frances Langford	A
Fri., May 2	10.45 a.m.	Odeon	The Man Within	G.F.D.	Michael Redgrave	A
" " 2	10.30 a.m.	Capitol	The Farmers Daughter	RKO-Radio	Loretta Young	A
" " 2	10.45 a.m.	Park Hall	Cynthia's Secret	M-G-M	Lionel Barrymore	A
GLASGOW.						
Mon., April 28	10.30 a.m.	Regal	The Beginning or the End	M-G-M	Brian Donlevy	U
Tues., " 29	10.45 a.m.	Regal	The Fabulous Suzanne	British Lion	Barbara Britton	A
" " 29	10.45 a.m.	Regent	Black Narcissus	G.F.D.	David Farrar	A
Wed., " 30	10.45 a.m.	Green's Playhouse	Non-Stop New York (Reissue); Happy Holiday.	International	Anna Lee	A
" " 30	10.30 a.m.	Regent	Beat the Band	RKO-Radio	Frances Langford	U
Thur., May 1	10.30 a.m.	Regent	The Falcon's Alibi	RKO-Radio	Tom Conway	A
Fri., " 2	10.45 a.m.	Regent	The Man Within	G.F.D.	Michael Redgrave	U
" " 2	10.30 a.m.	Regal	A Day at the Races (Reissue)	M-G-M	Marx Brothers	A
LEEDS.						
Tues., April 29	10.45 a.m.	Tatler	The Phantom Shot	International	John Stuart	A
" " 29	10.30 a.m.	Ritz	Blaze of Noon	Paramount	Anne Baxter	A
" " 29	10.30 a.m.	Tower	Cynthia's Secret	M-G-M	Lionel Barrymore	A
Wed., " 30	10.30 a.m.	Ritz	My Favorite Brunette	Paramount	Bob Hope	U
" " 30	10.30 a.m.	Tower	Beat the Band	RKO-Radio	Frances Langford	A
Thur., May 1	10.45 a.m.	Tower	Black Narcissus	G.F.D.	David Farrar	U
" " 1	10.30 a.m.	Ritz	The Beginning or the End	M-G-M	Brian Donlevy	A
" " 1	10.30 a.m.	Tatler	The Falcon's Alibi	RKO-Radio	Tom Conway	A
Fri., " 2	10.15 a.m.	Tatler	Vengeance; Crime Reporter	Exclusive	Viviane Romance	A
" " 2	10.45 a.m.	Tower	The Fabulous Suzanne	British Lion	Barbara Britton	A
LIVERPOOL.						
Tues., April 29	10.45 a.m.	Palais de Luxe	The Fabulous Suzanne	British Lion	Barbara Britton	A
" " 29	10.30 a.m.	Futurist	The Farmer's Daughter	RKO-Radio	Loretta Young	A
" " 29	10.30 a.m.	Scala	Black Narcissus	G.F.D.	David Farrar	A
" " 29	10.30 a.m.	Majestic	Vengeance; Crime Reporter	Exclusive	Viviane Romance	A
" " 29	10.30 a.m.	Forum	Marked Men; Secret Evidence (Reissues)	Renown	Warren Hull	A
Wed., " 30	10.45 a.m.	Forum	High Barbaree	M-G-M	Van Johnson	A
Thur., May 1	10.30 a.m.	Scala	The Phantom Shot	International	John Stuart	U
Fri., " 2	10.30 a.m.	Futurist	The Man Within	G.F.D.	Michael Redgrave	U
" " 2	10.45 a.m.	Palais de Luxe	The Beginning or the End	M-G-M	Brian Donlevy	U
" " 2	10.30 a.m.	Scala	Beat the Band	RKO-Radio	Frances Langford	U
MANCHESTER.						
Tues., April 29	10.30 a.m.	Market St. P.H.	Eight Shorts	Columbia	James Ellison	A
" " 29	10.45 a.m.	Theatre Royal	The Ghost Goes Wild	British Lion	John Stuart	A
" " 29	11 a.m.	Gaiety	The Phantom Shot	International	Loretta Young	U
" " 29	10.30 a.m.	Oxford Street	The Farmer's Daughter	R.K.O.-Radio	Marx Brothers	A
Wed., " 30	10.45 a.m.	Market St. P.H.	A Day at the Races (Reissue)	M-G-M	William Elliott	A
" " 30	10.45 a.m.	Theatre Royal	Plainsman and the Lady	British Lion	Barbara Britton	U
Thurs., May 1	10.45 a.m.	New Oxford	The Fabulous Suzanne	British Lion	Ray Corrigan	U
Fri., " 2	10.45 a.m.	Theatre Royal	Arizona Stagecoach; Texas Trouble Shooters	Ealing	Frances Langford	U
" " 2	10.30 a.m.	Oxford St.	Beat the Band	RKO-Radio		

Continued at foot of page 47.



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